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HISTORICAL AND  
INTERESTING  
PLACES  
*of*  
SAINT  
LOUIS

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*By*

IDRESS HEAD  
*Librarian of the  
Missouri Historical Society*

Price 25c  
1909

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## Preface.

In my position as Librarian and Curator of the Missouri Historical Society, I am naturally asked many questions about the city of Saint Louis—the beginnings of various enterprises; the first events; historical and interesting places; and buildings and general information of interest not only to visitors, but to those living in the city.

To in a measure supply this information in a concise way, easily accessible, I have compiled this book, hoping it may meet the requirements and give such information as I feel should be in the possession of every Saint Louisan.

Address Head.



## HISTORICAL DATA.



Pierre Laclède Ligest, a Frenchman, to whom jointly with his associates, Maxent et al., the Spanish Government had granted a monopoly of the Indian trade, in 1763 seeking a location for his trading post, chose the site now occupied by Saint Louis because of its advantageous position, but to Auguste Chouteau, then a lad, belongs the honor of laying out the town and erecting the first homes, he being sent here for that purpose by Laclède with a

company of men in the Spring of 1764.

Later Laclède (as he usually signed himself) landed at the foot of what is now Walnut Street and named the post "Saint Louis", in honor of Louis XV, of France, and his patron saint.

For many years Saint Louis was called "Pain Court", a nick-name applied to it in derision, because of the scarcity of bread, due to the disinclination to farming among the French. In 1804, when Louisiana was ceded to the United States, there were only two American families in the town.

There were only three streets at this time, La Rue Royale (Main), La Rue de l'Eglise (Church Street) now Second, and La Rue des Granges (Barn Street), now Third, and most of the one hundred and eighty houses comprising the town,

were built along the first two. At this time there were only two cross streets bearing titles, La Rue de la Tour (Tower Street) now Walnut and La Rue de la Place "The Place", being the public market. It may be of interest to know that in 1826, when a system of street names was adopted, the names of trees were used almost universally, though only a few of these are now in use—Chestnut, Olive, Pine and Walnut, and south of Market a few others still retain the original name. In the western part of the city there are two streets bearing historic names—Grand Avenue and King's Highway. Grand Avenue was the eastern boundary of the "Grand Prairie" in pioneer days, and King's Highway was the old colonial road—property of the King.

In 1804, when the transfer of upper Louisiana was made to the United States, this Government insisted that it be received from France, according to the terms of the treaty with Napoleon. In order to do this, Delassus, Spanish Commandant at Saint Louis, must first deliver the country to some representative of the French Government, who in turn would deliver it to the United States. Pierre Chouteau was first chosen to represent the French Government, but was objected to on the ground that his residence here as a Spanish subject barred him. Captain Amos Stoddard was finally chosen, and arrived on the 9th of March, 1804, and on his arrival run up the French flag as the Spanish descended. As the two flags met on the flag staff salutes were fired.

In deference to the French nation, and by request of the inhabitants, the French flag remained until the following day, March 10th, when the same ceremony took place in raising the American flag, thus



The Tri-Flags.

Saint Louis has the unique distinction of having seen the flags of three great nations floating over her in token of sovereignty within the space of twenty-four hours—a distinction that possibly cannot be claimed by any other city.

A petition for the incorporation of Saint Louis as a town was presented in July, 1808, but was not granted by the Court of Common Pleas until November 9, 1809, with a population of about 1800.

It was incorporated as a City in December 1822, with a population of about 4800, and covering an area of three hundred and eighty-five acres. Now it embraces forty thousand acres, with a frontage on the Mississippi river of twenty miles, and a population of over 700,000. In October of this year, it is planned to fittingly celebrate the one hundredth anniversary of the incorporation of this great city, and to erect a permanent monument at this celebration in commemoration of that event.

The first ferry across the Mississippi was kept by Calvin Adams, an American, below what is now Elm Street. This ferry consisted of two pirogues tied together, with planks laid across the top, and his charge for bringing over a man and horse was \$2.00. Adams also kept the only American tavern, called "The Old Green Tree House."

The first record of unusual high water at Saint Louis was in 1766, the next in 1785—called "L'annee des Grandes Eaux" (the year of great waters), equaled only by that of 1844-1851-1858, and possibly 1903. The last being in 1908.

Saint Louis has also been visited by other disasters. In 1849 a great fire swept the entire river front and business section, destroying twenty-three boats and many blocks of buildings, the damage being estimated at \$3,000,000. In the summer of the same year the cholera epidemic claimed four thousand persons, and in May 1806 a destructive

*le honorable Louis des Flourens*  
*le 5 Janvier 1808*

*The honorable Louis des Flourens*  
*the 5th of Jan.*

*Je me propose de vous adresser par la poste  
 une copie de la pétition que je vous ai présentée  
 le 5 Janvier, pour que les deux lieues des citoyens soient  
 d'accord avec les citoyens.*

*By order of a committee of the  
 Legislature, which authorize the publication of the  
 and copies of the petition to be presented to the  
 of the Legislature of the State of Missouri  
 of the Legislature of the State of Missouri  
 of the Legislature of the State of Missouri*

*Je vous prie de m'en adresser une copie  
 par la poste, afin que je la puisse présenter  
 au Congrès, et que les deux lieues des citoyens soient  
 d'accord avec les citoyens.*

*The undersigned is presenting to you as a  
 for the honor of Missouri.*

*Je prie de croire, Monsieur, que j'ai l'honneur  
 de vous adresser, avec respect, cette pétition.*

*Your obedient servant  
 5th Jan. 1808*

*Yours truly  
 Louis des Flourens*

*5th Jan. 1808*

<i>Moulins</i>	<i>St. Louis</i>	<i>St. Charles</i>	<i>St. Genevieve</i>	<i>St. Francois</i>	<i>St. James</i>	<i>St. Joseph</i>	<i>St. Louis</i>	<i>St. Charles</i>	<i>St. Genevieve</i>
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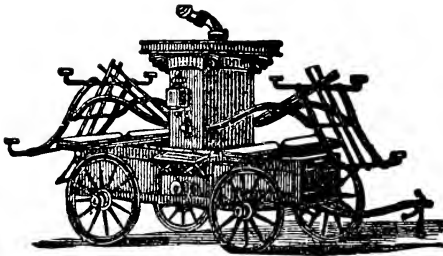
cyclone swept over a portion of the city, destroying much property and killing many persons.

The first paper published in the town was "The Missouri Gazette", the first number being issued in July 1808, with Joseph Charless as Editor, he having the contract to do the printing for the then territory of Louisiana. At that time the paper consisted of four pages measuring 12 ½ x 8 inches. Between 1808 and 1822 the name was changed several times. It was then called "The Missouri Republican"—later the "Saint Louis Republican", and in 1888 "The St. Louis Republic" under which name it is now published, having recently issued in 1908 a Centennial edition of exceeding interest, containing 168 pages.

The fire department of Saint Louis was organized in January 1810, when an ordinance was passed to draft all free male inhabitants above the age of eighteen years for service as firemen. All those south of a certain line were under command of Pierre Didier and those north of the line under Bernard Pratte. It was the duty of Captains Didier and Pratte to conscribe all these men and to call them out for drill at least one hour each month. Failure to appear for drill or for duty was punishable by a fine of \$1.00 with costs. Each householder was to provide two fire buckets of leather or other material, and to keep the chimneys of his house clear of soot, also under fine. This system proving inadequate for the growing town, an application was made to the Legislature of the Territory to charter a lottery for raising funds for fire protection, and in March 1817 this was done but the plan proved a failure. In 1818 two fire Companies were organized, the Saint Louis North Fire Company, and the Saint Louis South Fire Company, and in May 1819 money was raised by private subscription for the purchase of two small rotaries in Cincinnati, thus the regularly organized volunteer fire companies came into existence. The

hand engine was used until 1855, when the first steam fire engine arrived in December of that year, and the first fire alarm was sounded in February 1858, from box No. 2, in District No. 4. This was done by striking on a bell the number of the district and then the number of the box. Firemen had to listen with an ear to a receiver to get the strokes, and as soon as this alarm was received the number was tolled from a big bell in the top of the central station, and from there was taken up by every church and public bell, so that the entire population soon knew where the fire was located.

Modern fire alarm apparatus was not installed until August 1865. The department now uses a



Early Fire Engine Used in  
St. Louis, 1836.  
Now at the Missouri Historical Society.

contrivance which punches holes in a narrow strip of paper in every engine house in the city, at the sound of any fire alarm box, so by counting the number of holes made in the strip of paper the fire is located.

In 1816, the first steam boat, "The General Pike," arrived in Saint Louis, and landed near the foot of Market Street, creating quite a deal of excitement. It was commanded by Captain Jacob Reed.

The inhabitants gathered to welcome it, among them a group of Indians. On its approach the Indians were filled with dismay and fled to the high ground in the rear of the village. They ascribed supernatural powers to anything capable of ascending the river without the aid of sail or oar, breathing flame and smoke, believing it to be a monster.

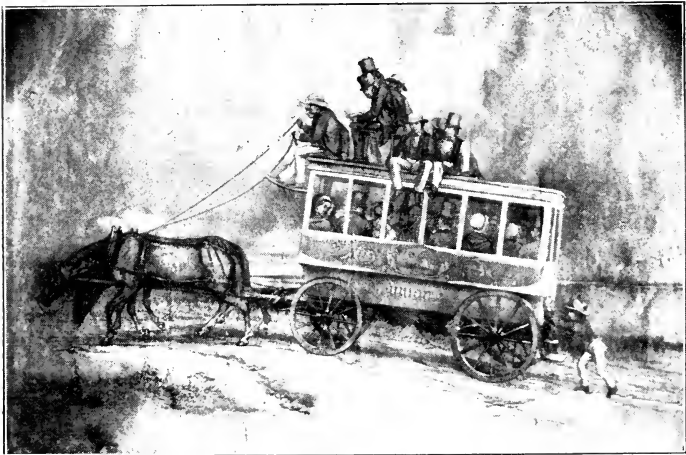
Prior to this transportation by water consisted of keel boats and barges, which had to be propelled by oars, setting poles and cordelle or rope. These were drawn up stream against the current, either by men walking on the shore and pulling it, or the cordelle fastened to some object ahead, and then hauled on until the boat was brought up to the place where the cordelle was fastened. Traveling in this way was usually accompanied with grave danger, and often too, owing to some mishap, the boat would be carried down stream by the current possibly the distance just gained. The freight rate in the keel-boat era, from New Orleans to Saint Louis, was fifty cents a pound, or \$1,000 a ton, without regard to the article carried.

The first regularly organized bank in Saint Louis, the "Bank of Missouri", received its charter in 1816. Auguste Chouteau being the first president. Prior to this in 1807 Colonel Chouteau had conducted a banking and brokerage house, the first in the city.

The first paving with stone on edge was done

by William Deckers in 1818, on Market, between Main and the levee. The first brick paving was on Second Street in 1821.

The first directory in the city was published in 1821, by John A. Paxton, containing the names of seven hundred and forty-nine citizens and general information of the schools, churches, business houses, manufactures and the professions. Copies of this directory are on file at the Missouri Historical Society and The Mercantile Library. It is quite small, very much like a primer.

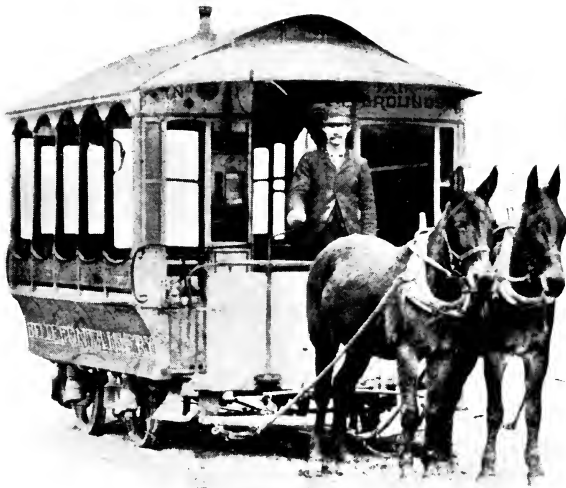


**Omnibus Line.**

The first system of transportation in Saint Louis was the omnibus line. This was started in 1843 by Captain Calvin Case and Mr. Erastus Wells, then a young man, the line being called "Case and Wells". The route lay from the corner of Washington Avenue and Third Street, north on Third to "Bachelor's Grove", near what is now Palm Street. The running gear of this omnibus



was made for the United States Government, for transportation across the plains, and the body by a wagon maker on N. Second Street. Subsequently more busses were added, and the southern terminus of the line was at the National Hotel, at Third and Market Streets. Later Case and Wells sold to Robert Mac O'Blennis. Several lines were established with about ninety omnibusses and four hundred and fifty horses. After the bus line was no longer adequate, the horse car was used.

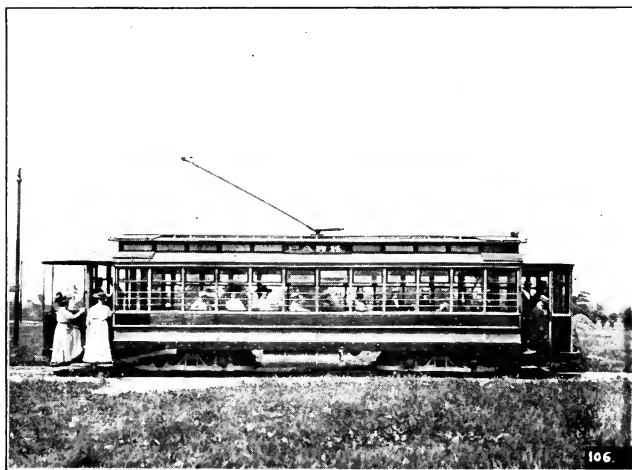


Horse Car Line.

This was introduced in 1859 when the Missouri Railway Company was organized, Erastus Wells being the originator and the first president of the company. Tracks were laid on Olive street, between Fourth and Twelfth Streets, and in July Mr. Wells drove the first car over what has developed into one of the best systems in the United States.

The Peoples Railway, with Robert M. Renick, President, and Citizens' Railway, B. Gratz Brown, (afterwards Governor) President, were also organized in 1859.

In 1885 the cable system was introduced, and in July 1887 the Lindell Railway Company made a persistent but fruitless effort to operate a car with storage battery, but after a few months of determined work, abandoned it. In March 1890 the Union Depot line operated the first overhead electric line. The last horse car to be used in Saint Louis was on Jefferson Avenue, in January 1896.



**Pay as You Enter Line.**

In 1899 all the lines of the City, with the exception of the Suburban, were consolidated under "The United Railway Company", the Suburban being included in 1907.

During the year 1908 the United Railway Company carried over its City lines about 200,000,000 persons—16,797,890 more than in the year

previous. Captain Robert McCulloch is President and General Manager of this company.

Many changes have taken place in the construction of cars used. The earliest were for two horses, the body of the car from fourteen to sixteen feet in length, with a tongue that could be attached to either end. Another style, the body was on a pivot in the center, and at the end of the line was swung around, the trucks remaining on the tracks. The bobtail car was next introduced. This car was from ten to twelve feet long, with a platform in front and a step behind—the fare was dropped in a box at the front. These fare boxes had been used on the omnibus lines also. In 1874, the Northwestern, afterwards the Mound City line, used a two story, or “double decker”, a spiral stairway led from the rear platform to the second story. This style was used only a short while.

In 1835 a movement was started to have railroad facilities into the city, and a meeting was held at the Court House in April of that year, called the “Internal Improvement Convention”. As a result two railroads were eventually surveyed, though neither built, but in July 1851 Mayor Kennett removed the first spadeful of earth, beginning the Pacific Railroad, now the Missouri Pacific. This event took place on the south bank of Chouteau’s pond, being an occasion of great rejoicing, the entire city gaily decorated and members of all civil and military societies taking part in the parade. The exercises were opened with the “Grand Pacific Railroad March”, composed for the occasion by Mr. Balmer. The first depot was built in 1852 by this road, at Fourteenth and Poplar Streets.

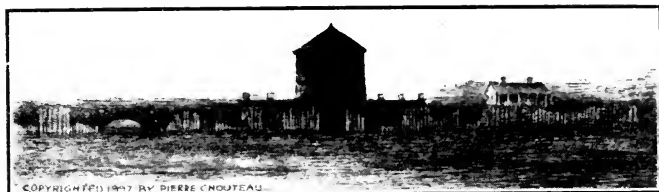
Twenty-eight roads now enter Saint Louis under a system so perfect, that 247 distinct movements of trains and engines, or over four per minute, are made in one hour, with promptness and absolute safety, while handling the heavy traffic

concentrated in the morning and evening of each day.

Within the past twenty-five years Saint Louis has become the largest manufacturing center of electric cars and steam coaches in the world. In every portion of the globe where cars are used, the traveler will find those of the "Saint Louis Car Company." This company was founded in 1887 by J. H. Kobush. The original plant being located at 3000 N. Broadway, now at 8000 N. Broadway, covering forty acres of ground, of which twenty acres are under roof. The Main or Baden plant is one of the sights of Saint Louis, and well worth visiting. W. K. Bixby, president.



Daniel Boone.



Old Spanish Fort.

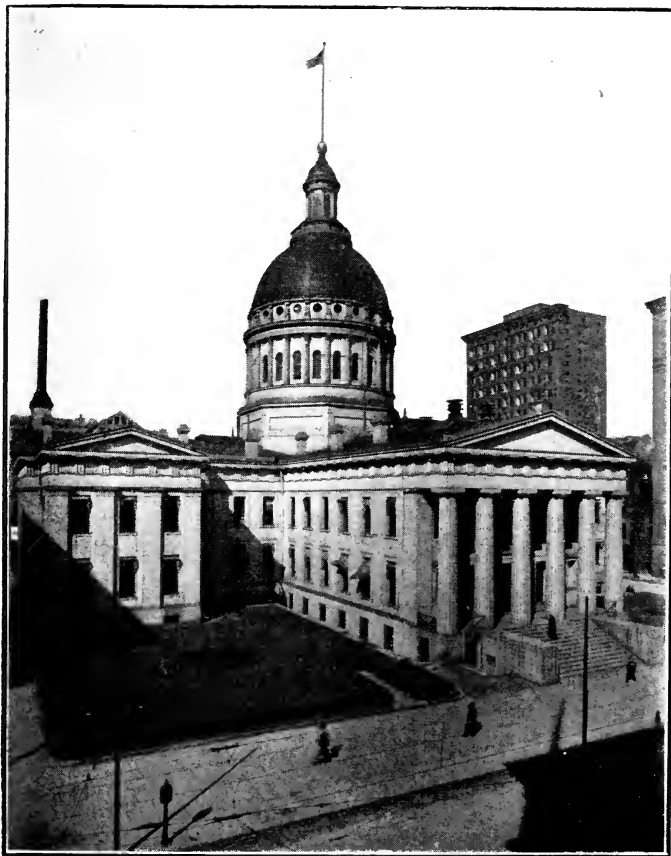
## STOCKADE AND FORT.

In 1779, during the Revolution, because of a report that the Commandant at Mackinac was planning an attack on Saint Louis, a stockade was built to defend the town, made of upright posts set in two rows and filled in with earth.

This defense completely surrounded the town, although extending only to the present Fourth Street, which was then woods. It had three openings for egress to the "Commons" and "Common Field", and at either extremity was a fort commanded by cannon. In the following year, 1780, occurred the attack by the Indians and British, known as "L'Annee du Grand Coup" (year of the great blow). This attack led to the erection of new fortifications. Beginning at Second Street, was a stone tower, and westwardly of it, where Broadway and Cherry Street intersect, a stone "Bastion", between which was another stone fort, to these were added a half dozen square or circular stone fortresses forty feet in diameter and twenty feet high, connected with a high and stout stockade of cedar posts.

These were kept supplied with ammunitions of war and well manned. One of them, the old Tower—the Spanish Fort, and the oldest fortification in the place, at about Walnut and Fourth Streets, from 1806 to 1816 served as Court House and Jail.

(Destroyed)



Old Court House, Chestnut, Market, Fourth and Broadway.

## OLD COURT HOUSE.

The first building erected to be used as a Court House in Saint Louis was in 1817, a small one story frame building, located on the west side of Third Street, between Spruce and Elm streets. After several removals to different places, the city was authorized to build a new Court House in 1822, and the present site was selected, bounded by Chestnut, Market, Fourth and Broadway and was the gift of Judge J. B. C. Lucas and Colonel Auguste Chouteau. In 1826 work was begun and the building completed in 1833, at a cost of \$14,416.

In 1839 the corner stone was laid for a new building on the same site, which building was not completed until 1862, at a cost of \$1,199,871.91, and still stands a historic monument. This building is in the form of a Greek cross, and of Doric order of architecture. From the summit of its imposing dome a magnificent view of the busy section of the city is obtained. The stranger is well repaid for the necessary labor of climbing the long winding stairway, by this bird's-eye view. This dome was original with Mr. William Rumbold, the architect, and afterwards patented by him. It has been pronounced by competent authorities, one of the finest in America. The magnificent frescoes in lunette of the dome were done by Carl Wimar, a Saint Louis artist of note, assisted by his step-brother August Becker. They were restored in 1904 by Edmund H. Wuerpul. These mural paintings are recognized as master pieces, and were much admired by art representatives of the German and French Governments, who came to Saint Louis from Chicago, especially to see them, during the World's Fair in 1893. For this work Wimar received \$1,000.

Only four of the eight original panels painted remain; these are "Westward the Star of Empire"—"De Soto discovering the Mississippi"—"The First Settlers", and "The Year of the Blow", this latter representing an attack on Saint Louis by the Indians. Over the doors leading from the rotunda to the corridors, are four portraits by Wimar.

This building was also made historic by the slave sales that took place on its steps. And too, on this site was located the whipping post of Saint Louis in early times.

The 18,000 volumes comprising the Saint Louis Law Library have recently been moved from the old quarters in this building to new quarters on the seventeenth floor of the Pierce building across the street. The Pierce Building Company not only donated space for the library in its building for a period of twenty-five years, but equipped it with fixtures of new and modern design, including an automatic conveyer, the only other conveyer of the kind being at the Carnegie Library in Pittsburg. The one installed for the exclusive use of the Saint Louis Library, runs from the top floor of the Pierce building to the second floor of the Courthouse. A shaft two feet square was cut through to the basement of the building and the uprights of the machine stretch down two hundred and ten feet. An underground shaft, four feet square, extends from Pierce building under the street to the Courthouse, where it connects with a shaft in this building. Cars are attached to the steel cable which runs the entire distance of the shaft, thirteen thousand feet, and are so constructed that each car is always upright, no matter what angle the truck may take. This conveyer will be used by lawyers when pleading a case and desiring a reference book from the library. A message will be sent for the book required and in three minutes the book will be before him.



## THE OLD SHOT TOWER.

In 1844, Ferdinand Kennett began the erection of a shot tower on Elm Street, between Main and Second Streets, for the manufacture of ammunition. At an elevation of one hundred and seventy feet it fell, destroying several buildings.

The material was then collected and a new site selected on Lewis, between Bates and Smith Streets, and the tower completed in 1847 at a height of one hundred and seventy-six feet.

For many years this was a most profitable business, but later was entirely abandoned.

## THE BIG MOUND.

At one time this mound, at the N. E. corner of Mound Street and Broadway, was one of the most striking and remarkable features of the landscape of Saint Louis, and one of the most remarkable archaeological remains in America, and with other surrounding smaller mounds, gave the town the title of "Mound City". This mound was about thirty feet in height and one hundred and fifty feet in length. It was cut down in 1869, and many human remains were found at different depths below the surface. The French called it "La Grange de Terre" (Earth barn), and a number of them had homes built on it, it covering at that time several blocks. An attempt was made at one time to use it as a public garden, with a pavilion on the elevated ground in the center, but because of the refusal of one man to do his part, the scheme fell through, and one of the city's most interesting monuments was destroyed.

Saint Louis might also be called the "Cave City", as a large portion of the foundation of limestone upon which the city rests is pierced with tunnels of natural formation. These have been discovered at various times in the building of the City.

Scientists have said that caves such as are found in Saint Louis are common in the glacial formation, and that possibly there exist at greater depth beneath the City many other larger caves or grottoes. The most notable of these caves are beneath Union Station and the Coliseum. Another is found in the vicinity of Prairie Avenue, two blocks north of Easton Avenue, and possibly the most interesting are beneath the Excelsior Brewery, at Seventeenth, Eighteenth, Market and Walnut, formerly the Winkelmeyer Brewery, which located there prior to 1840. These latter caverns exist today as Winkelmeyer developed and left them many years ago, fifty feet under the surface, and contain the tombs of this man and his sister, excavated in the solid walls of limestone.

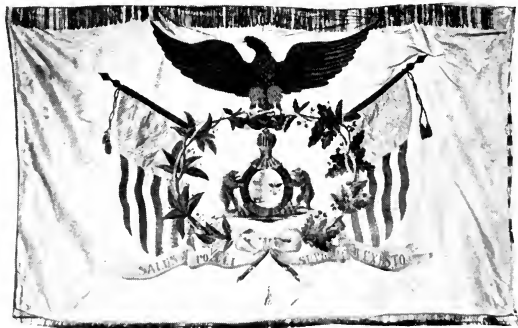
### *McDOWELL COLLEGE.*

Afterwards called "The Old Gratiot Street Prison", located on Eighth and Gratiot Streets, was built by Dr. J. N. McDowell, for the accommodation of the faculty and students of the Missouri Medical College. It was seized during the Civil War by the military authorities, and converted into a prison for political offenders and military prisoners, and from 1862 to 1865 many thousand men and women were imprisoned within its walls, not only Confederate prisoners, and even southern sympathizers, but guerrillas, bushwhackers, bridge burners, rebel mail carriers, spies, Federal deserters, robbers, murderers and criminals of every kind, as well as men of high official position, including Senators, Legislators and army officers. (Destroyed.)

### *CAMP JACKSON.*

No trace of this Camp, memorable in Civil War times, can now be seen, but it is interesting to know where it was located. It was surveyed un-

der the direction of General Frost, in command of the forces of the Camp, and Colonel John S. Brown, by Company A. (National Guard) Second Regiment, Missouri State Guards, May 2, 3, and 4, 1861, and was the successor of "Camp Lewis", named in honor of the great explorer of the west; "Camp Jackson" being named in honor of the then governor of the state. It was located in "Lindell Grove", on Grand Avenue, between Olive and Laclede Streets, then a wooded valley on the city borders, and now covered by business houses. It was the fashionable resort of men and women of every age, class and condition. It was surrendered May 10th, 1861 to General Lyon. Many of the men destroyed their swords rather than surrender them. The only one known to have been carried unsundered from the Camp, was presented to the Missouri Historical Society in 1907, by Mr. Michael McEnnis, of Kirkwood, who was a member of the Camp. The surrender of Camp Jackson is depicted in "The Crisis" by Winston Churchill, and used effectively in the staging, in the Third Act. The flag made by society women of Saint Louis and captured at this surrender by General Lyon is also at the Missouri Historical Society.



Camp Jackson Flag.

## MEMORIAL TABLETS.

One of the memorable incidents in Saint Louis history was the visit of the great Indian, Chief of the Ottawas, Pontiac, in 1769. He came to visit his friend St. Ange de Bellerive, then governor, and was received with great honor.

During his stay he went to Cahokia, and was there murdered by an Indian, whom an Englishman bribed to kill him. His body was brought to Saint Louis and buried here. In after years the location of this grave was for a long time unknown, but afterwards discovered in making excavations, and in 1900 the St. Louis Chapter of the Daughters of the American Revolution erected a handsome memorial tablet to his memory in the great hall of the Southern Hotel, on Fourth and Walnut Streets, near where it was found his grave was located.

In September 1906, the one hundredth anniversary of the return of the Lewis and Clark expedition up the Missouri through the west, the first, and in many respects the greatest of all explorations undertaken by our Federal Government, a bronze tablet, to the memory of William Clark, was unveiled on the National Bank of Commerce Building, at the corner of Olive and Broadway. This bank is located on the site of Governor William Clark's residence. The designing and erection of the tablet was done under the direction of the Civic League of Saint Louis, and was the gift of the National Bank. The tablet was unveiled by a great-great-granddaughter of Geo. Clark, Miss Marie Christy Church, and designed by E. J. Russell. The safe keeping of the tablet is committed to the Missouri Historical Society.

Another tablet, marking the birthplace of the much loved poet, Eugene Field, was unveiled June 6th, 1902, at 634 S. Broadway, by "Mark Twain" (Samuel L. Clemens), one of America's greatest, and Missouri's most famous author.

The ceremony was very simple, but witnessed by distinguished persons. Among the guests were Count and Countess Rochambeau, the Count de Lafayette, the French envoys, and the officials of the World's Fair. This tablet, of bronze, which should have been erected at 28 Collins Street, Field's true birthplace, was the gift of about eighty members of the University Club, the design and execution being the gift of E. G. Garden.

The Current Topics Section of the Wednesday Club, in 1895, erected on the west side of Main Street, on the site of the Chouteau Mansion, a bronze tablet to the memory of Captain Louis St. Ange de Bellerive, who first established Civil government in Saint Louis, January 21st, 1766. On this same site, another tablet, in marble, was erected in 1903, by the Jefferson Chapter of the Daughters of the American Revolution, commemorating an expedition from Saint Louis, against Fort Joseph, Michigan, the nearest point flying the British flag, January 2nd, 1781. Another tablet, in bronze, commemorating the same expedition, was placed in the Missouri Historical Society, by the Jefferson Chapter. This tablet is the work of Miss Antoinette Taylor, a Saint Louis artist.

Four other tablets have been placed in the Missouri Historical Society to the memory of Henry Shaw, founder of Shaw's Garden; Ralph Sellev, originator of the evening schools in Saint Louis; Gerard B. Allen, prominent in business circles in the City, and founder of the Fulton Iron Works; and Major Henry S. Turner, a distinguished soldier, member of the Legislature in 1858 and assistant Treasurer of the United States in Saint Louis.

Other tablets to prominent men of Saint Louis and Missouri have been erected in the schools, hospitals and other public buildings.

On the site of the old High School, built in 1856, the first in St. Louis, at Fifteenth and Olive Streets, the former pupils have placed a memorial. This tablet of bronze was erected in 1905.

## HISTORIC RESIDENCES AND BUILDINGS.

The earliest homes in Saint Louis were of stone, or of posts set upright and filled in with clay and mud, but in 1812, Bartholomew Berthold erected at 11 N. Main Street, what was possibly the first brick building in the town, which building was occupied by the firm of Berthold & Chouteau. Mr. Berthold's home, at Fifth and Pine Streets, was later to take a conspicuous place in the secession movement of 1861—from this mansion floated the first secession flag unfurled in the City.

The home of Laclede Ligest, the founder of Saint Louis, was built on Main Street, between Walnut and Market Streets. After Laclede's death, it was purchased by Auguste Chouteau, who remodeled it and it became known as the "Chouteau Mansion". A corner room in this building was afterwards used as the first bank in Saint Louis, with August Chouteau as president. The house was of stone and surrounded by a stone wall, as were many of the homes at that time. In excavating for the cellar of this building, the soil was carried away by the Indians in their baskets. This is said to have been the home of St. Ange de Bellerive, when in Saint Louis.

At this home General Lafayette was also entertained in 1825 on his visit to the city. It is interesting to note that at that time the city officials had great difficulty in arranging financially for the entertainment of General Lafayette.

At a meeting it was decided if the necessary funds could not be provided from the city treasury, some of the moneyed citizens would furnish the funds. Through the generosity of Major Pierre Chouteau, in furnishing his home, and Major Thomas Biddle and Judge James H. Peck, who



furnished their barches and horses, the elaborate entertainment of the General amounted to just \$37.00. Now it is not unusual for thousands of dollars to be spent on the entertainment of a distinguished guest. This home has been destroyed.

General James Wilkinson, the first Governor of the Territory of Louisiana, resided in Saint Louis. He had taken a very active part in the affairs of the country before his appointment, being a man of strong personality and pleasing address, but after his appointment as governor became unpopular, and was eventually accused of treason, and in the minds of many convicted. It was during his administration in 1805, that Aaron Burr visited him in Saint Louis.

It was General Wilkinson who established the first United States troops in the cantonments at Fort Bellefontaine, near Saint Louis.

At 55 N. Main Street, Captain William Clark, the first Governor of the territory of Missouri, owned a two story building in 1816, used by him as an Indian office and Museum, he having acquired a valuable Indian collection in his earlier trade with the Indians.

The first Gen-



eral Assembly under the administration of Governor Clark, met in 1812 in Saint Louis at the home of Joseph Robidoux, and the first constitution for the State of Missouri was framed in 1820 in the old Missouri Hotel, at the S. W. Corner of Main and Oak (now Morgan).

The house known as the McNair house, at one time the home of Alexander McNair, the first governor of the state of Missouri, and long one of the land marks of the town, was located on the S. W. corner of Third and Spruce Streets, a two story frame dwelling, now destroyed.

William Carr Lane, the first mayor of Saint Louis, owned a two story frame dwelling at S. Main Street, and resided there at the time he was mayor.



**The Alexander McNair House, Property of  
the First Governor of Missouri.**

Dr. William C. Carr, who built the first two story frame house in Saint Louis, owned a number of houses, and one of them, on Second Street, is still standing, as are a few others, in this locality, of the early homes before it became a city.



The Brant residence, at Eighth and Chouteau Avenue, a stately building bordering on three streets, was used in 1861 as the Headquarters of the Western Department, and occupied by General Fremont in that year. Here General Grant was given his first command, and the visits of Dorothy Dix, General Sherman and others lend an additional historic interest. Here also is laid one of the scenes of the "Crisis", and Virginia Carvel is seen waving her Southern flag on the walk in front of this home, while the General mounts his horse.

Cracker Castle, so called because of having been built with money made by the owner, Mr. Pierce, in selling crackers (hard tack) to the soldiers during the civil war, is another home associated with that period, and for many years a place of



**Entrance Westmoreland Place.**

interest. It was built in 1869, and was at that time a magnificent residence.

In the former home of James E. Yeatman, at 11th and Penrose, the "Crisis" is again commemorated, being the type of home shown in the Second Act. The interior of this mansion is preserved in its original furnishings, and was visited by James K. Hackett, when playing in the Crisis at Saint Louis, as Stephen Brice. Mr. Churchill says that Brinsmade of this novel was James E.

Yeatman, and Brice is said to have been Henry Hitchcock, both these men being St. Louisans. Virginia Carvel, too, is said to have been a Saint Louis girl, the only daughter of James E. Yeatman, now Mrs. Alfred Carr, who still resides at the beautiful country home "Glencoe" erected near the original home, surrounded by spacious grounds wherein the groundwork of this historic novel was laid. Another home made famous by this book, is that of the late Isaac H. Sturgeon, 1412 E. Grand Avenue. In the alcove of the library, Winston Churchill was married in 1895, to Miss Mabel Hall, a niece of Mrs. Sturgeon. The "Bellegarde" of the novel is this old Sturgeon mansion, built in 1841 by Beverly Allen, father of Mrs. Sturgeon.

The log cabin home of U. S. Grant, afterwards General and President, has been restored to its original site, on the Gravois road, after having been carried about for exhibition, and is to be thrown open to the public by the owner, Mr. Augustus Busch, as a museum—to contain as many Grant relics as Mr. Busch can secure. The cabin is intact with the exception of a few boards cut from an inside partition and used in framing the resolutions the Saint Louis Library Association tendered to Andrew Carnegie, as a testimonial of its apprecia-



Entrance Portland Place.



Entrance "Washington Terrace."

tion for his generous gift of one million dollars. The old spring house has been preserved in its entirety, and the house itself is surrounded by a fence of musket barrels. The entire farm has been made an attractive park, and a unique observatory graces the top of a tree, affording a commanding view of the country for many miles.

Almost all of the historic residences have been destroyed, which is to be regretted, but the visitor will possibly find as much of interest in the modern homes of Saint Louis, in which Saint Louis art is probably best shown, and in the magnificent public buildings. There are few, if any, cities that can boast of more beautiful residence "Places", the oldest being "Vandeventer Place", bordering on Grand Avenue. In Vandeventer, at the home of Mr. Daniel Catlin, Miss Alice Roosevelt was entertained during her visit to the Louisiana Purchase Exposition. Others, "Westmoreland", "Portland", "Kingsbury", and

"Washington Terrace", being among the most beautiful. These "Places" have handsome entrance gates, and landscape gardening.

The only fire-proof residence in the city is that of Dr. and Mrs. R. J. O'Reilly, also in Washington Terrace. It is of rough brick, giving it a rustic appearance—handsome bronze rails forming the porches and trimmings.

Possibly the handsomest private residence in the city, is that of Mr. W. K. Bixby, on Kingshighway and Lindell Boulevard. It is of red brick and terra cotta, built by J. W. Kaufman, surrounded by large and beautiful grounds, and was the first home in Saint Louis to be wired for electricity. Mr. Bixby has a large collection of valuable original manuscripts and rare paintings, for which he has an especial gallery. His collection being noted in this country and abroad.



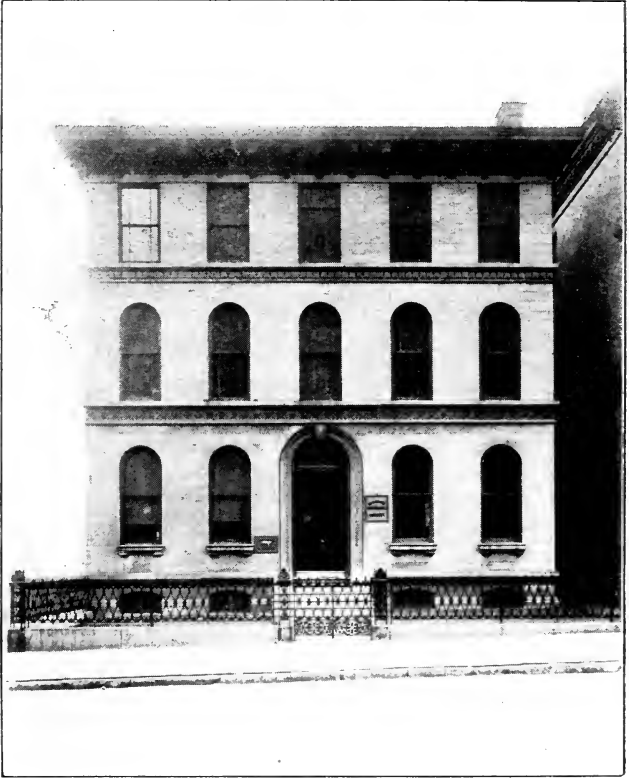
W. K. Bixby Residence.

Mr. Charles P. Pettus also has a connecting gallery with a fine collection of paintings, etc., at his residence in Westmoreland Place.



**Home of D. R. Francis.**

Another beautiful residence is that of D. R. Francis, Ex-Governor of Missouri and President of the Louisiana Purchase Exposition. This beautiful home at 4421 Maryland Avenue occupies almost an entire block. It is colonial in style, with large grounds made beautiful by landscape gardening. It was here President Roosevelt and Ex-President Cleveland were entertained during the Louisiana Purchase Exposition dedication exercises May 30th, 1903. Mr. Francis too owns many fine paintings, some of them purchased during the Fair from Foreign exhibitors. He has also received many medals and had many titles conferred upon him since the Exposition, by Foreign powers, in recognition of services rendered them during the Exposition.



Missouri Historical Society.

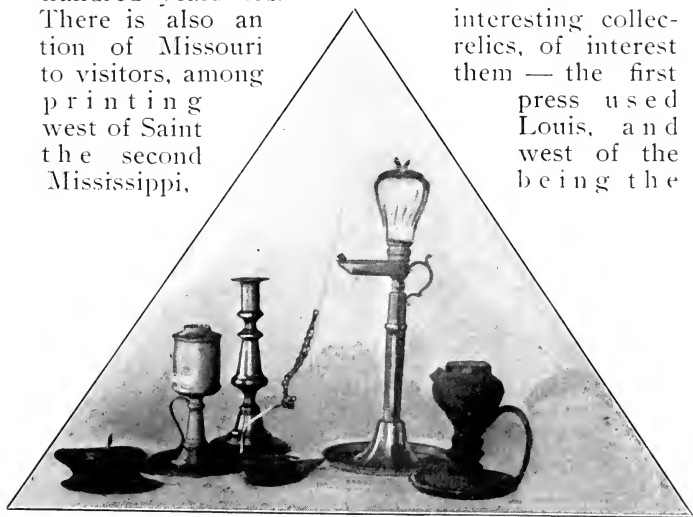
## THE MISSOURI HISTORICAL SOCIETY.

Now occupies the former home of Thomas Larkin, at 1600 Locust Street, once the fashionable residence section of the city. The purchase of this building was made possible through the generosity of James H. Lucas, who was the first President in 1866.

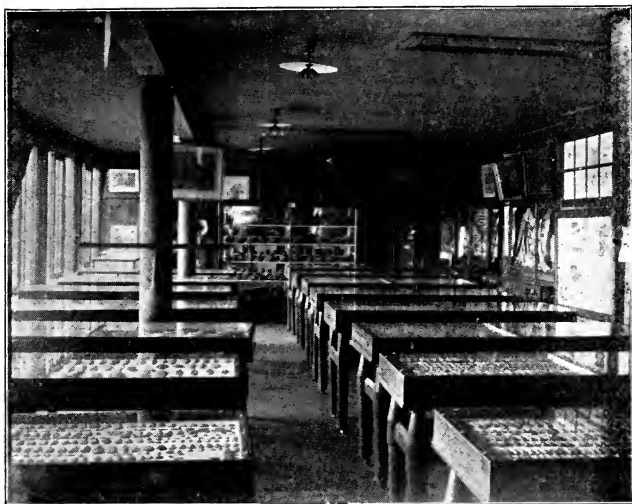
This Society has a large collection of interesting original manuscript of French and Spanish days in Missouri, one of the largest in the United States. They comprise the original petitions of the early settlers of Missouri for land grants; the original petition for the incorporation of Saint Louis as a town in 1808; early marriage contracts; personal letters of the early Commandants and Governors; suits; sales contracts; commissions, etc. Most of them in the French and Spanish more than one hundred years old.

There is also an  
 tion of Missouri  
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interesting collec-  
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Early Lamps—Pabor Collection.



Room in Historical Society Building, Showing Part of Archaeological Collection.

one used at Franklin, Missouri, on which the "Missouri Intelligencer" was printed in 1819; a small cannon carried on the boats of the American Fur Company up the Missouri river, organized in 1808 as the "Missouri Fur Company"; an old desk used by General U. S. Grant on his farm near Saint Louis (General Grant was married in 1848 in Saint Louis at the Dent home, on Fourth and Sarah Streets); many oil paintings of the Territorial Governors and prominent men of Saint Louis; a large historical library; a collection of thirty thousand Indian specimens; a flint lock gun of Daniel Boone's and others; the sun dial made and used by Thomas Jefferson; early fire engines, caps and badges used by the Volunteer Fire Department of Saint Louis as early as 1836; a clarionette used in the first orchestra organized in Missouri; the saddle of Jessie James, etc., etc.

A large collection belonging to Mr. M. V.



Pabor, who has spent more than forty years in collecting Missouri relics, was placed in the Society rooms in 1908, and the Figurehead of the battle ship "Missouri" has been recently sent to this Society for preservation.

An unfinished painting of Carl Wimar's—"The Attack on the Emigrant Wagon", upon which he was at work at the time of his death, has been loaned to the Society by Mrs. Wimar Becker, also an unfinished Indian head, both bringing out clearly his method of finishing as he painted. An interesting collection of drawings, Saint Louis scenes, by Carlos Roetter, another Saint Louis artist of earlier times, is owned by the Society. Prior to 1850 this artist received a medal at the Saint Louis Fair for a painting of the Old Arsenal. A present day artist, F. L. Stoddard, has presented four paintings depicting "DeSoto on the Mississippi", "Marquette Among the Indians", "The Founding of Saint Louis" and "The Transfer of Louisiana."

Most of the acquisitions of the Society are the gifts of those interested in the preservation of the history of Saint Louis and Missouri, and those who wish to be assured of the safe keeping of treasured family papers or relics, where they may be accessible for historical purposes or as objects of interest. Such gifts and loans are much appreciated.

The building is open to visitors

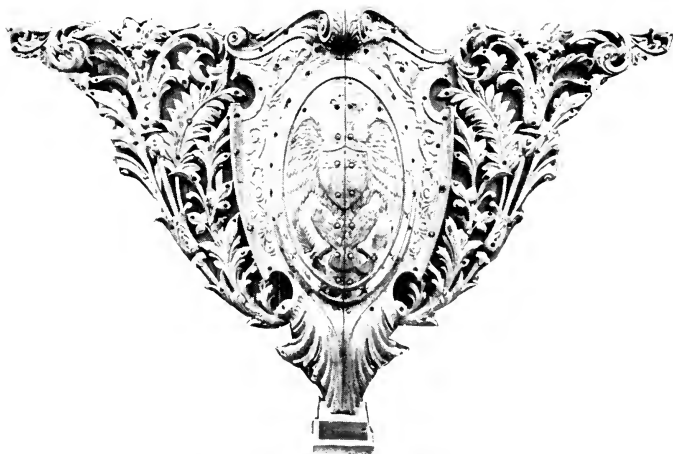


**Pabor Collection.**

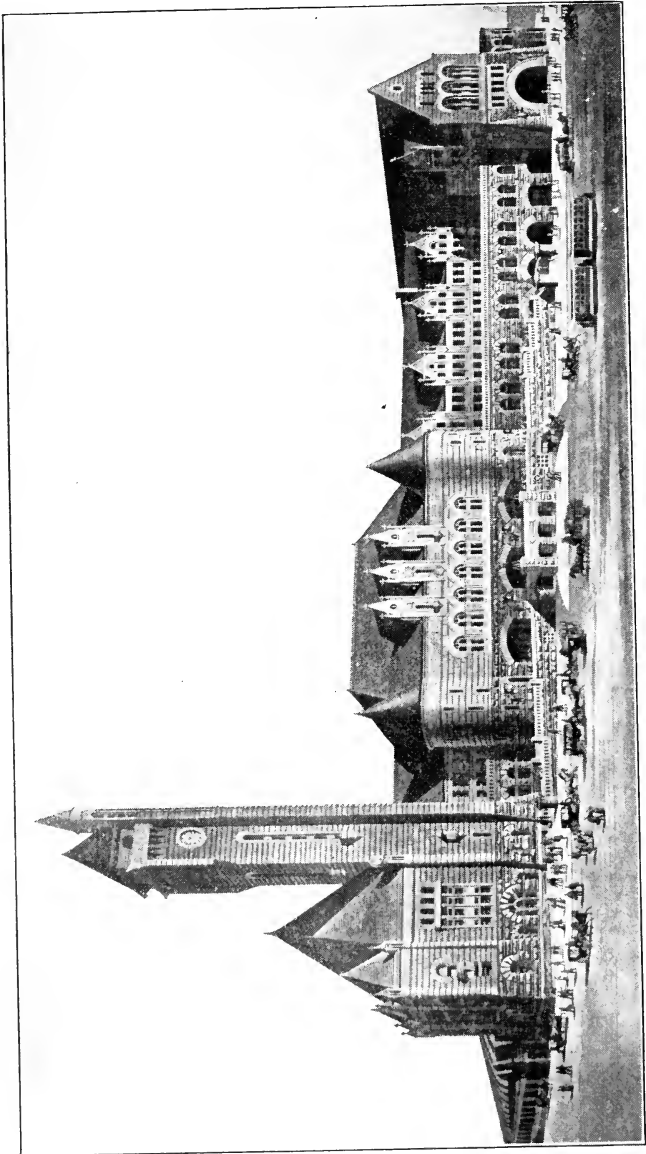


MUSEUM FOR THE MISSOURI HISTORICAL SOCIETY  
DESIGNED BY J. B. WOODS ARCHT. N.Y.

each day in the year, except Sunday, from 9:00 A. M. to 5:00 P. M., and the public is invited to visit the rooms—no admittance is charged. This Society will erect a new fire-proof building as soon as a site is decided upon, many St. Louisans and friends in the state having contributed liberally for this purpose. This building is to be a portion of a much larger building to be added to as it becomes necessary and the funds are available.



Figurehead of Battleship "Missouri."



Union Station.

## UNION STATION.

The largest in the world, covers eleven acres, extending from 18th to 20th streets, fronting on Market and extending back to Clark Avenue. Including the power house it covers an area of twenty acres. All passenger trains into and out of Saint Louis arrive and depart at Union Station. The Grand Central Hall has a floor area of eight thousand eight hundred square feet, the Midway is six hundred feet, by fifty feet, the train shed six hundred and thirty feet by six hundred and six feet. The corner stone was laid in July 1893.

In the building a free treatment of the Romanesque style was used, as best adapted to express by historical association the purposes of the structure, intended as an elaboration of the feudal gateway. The tower is two hundred and thirty feet high, with four clock dials ten feet in diameter.

The principal facades on Market and Eighteenth Streets are faced with Bedford (Indiana) limestone, backed with red bricks. The roofs of Spanish tiles. The eastern portion is built over a net work of caves and vaults, the interesting remains of the oldest brewery in the city, the western part extending through the historic Chouteau pond, where were found stumps, logs, hulls of boats and cabins twenty feet below the surface.

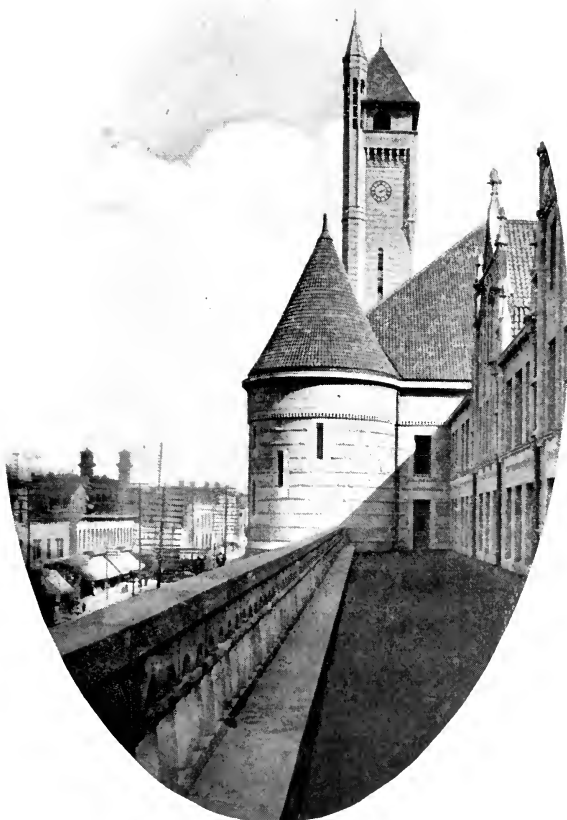
The central feature of each story is a Grand Hall seventy-six feet by one hundred and twenty feet, from which one enters the minor apartments to the right and left. These two central halls are united by a grand staircase. An arch of forty feet span over the grand staircase is made a decorative feature of especial interest, it forming the framework of an allegorical picture in glass mosaic. It is the Grand Hall on the first floor, that will possibly attract most interest, demanding a treatment which would intensify its architectural importance. The walls start with a dado of dark green faience

blocks. Between this and the bracketed frieze (eighteen feet from the floor line) the plain wall surfaces are lined with scagliola in tints and veinings of green and yellow. The brackets of the frieze, the capitals of the clustered columns, and other ornaments in relief, are touched with gold leaf.

The ornamental ribs of the vaulted ceilings are covered solid with gold. The ceiling panels are painted in a greenish-yellow, enriched with stencil work. The deeply recessed background of the end arches and arched galleries is in a dull blue, giving them apparently immense depth and distance. The end walls of the Grand Hall are pierced with an arch of forty feet span. The sweep over the arch, between a rich quirk bead in solid gold and the ceiling angle, is decorated with low relief tracery emerging from female figures with torches in their uplifted hands. In this Hall is a wrought iron electrolier of twenty foot spread, with three hundred and fifty lamps. It is believed to be the largest chandelier in this country.

The corridor leading from the Grand Hall to the Dining Hall is interesting for its ceiling, which has the Gothic fan tracery, of the Tudor period, the fans terminating in pendants containing the electric lights. It is handled in strong colors. This passageway is called the "Gothic Corridor".





**Tower Group, Union Station.**

All parts of the world contributed to the fitting up of this great building. The mosaic floor of the ladies' waiting room is of Belgian manufacture. The interlocking floor tile in the Grand Hall and dining room came from England. The plain floor tile used in the basement and the enameled tile wainscot in the ladies' room was furnished by Germany. There is Numidian marble from Africa, Sienna and white marbles from Italy. The beautiful green marble called Vert Campagne comes from France. Alps green marble from Switzerland, is in the Gothic Corridor. Marbles from Georgia, Tennessee and Vermont are also used, the jet-black marble in the dining room being from New York. Mr. Porter White, of Saint Louis, executed the relief work in plaster from models by Mr. William Bailey, of this city, and Mr. Robert Bringham, sculptor, of Saint Louis, modeled the figures for this building, Messrs Davis & Chambers, of Saint Louis, doing all the stained glass and Venetian mosaic work.

In January of this year the first bank to be operated in a railroad station in the United States was opened in Union Station, and the first bank in Saint Louis to be run practically day and night. Thus Union Station in its entirety is a small city in itself.

The new Post Office is to be built near Union Station, on the block bounded by Seventeenth, Eighteenth, Walnut and Clark Streets, the building to cover three-fourths of the block at an expenditure of \$1,500,000. For several years after the cession, the nearest Post Office was Cahokia, Illinois, where the mails arrived once a month, but in 1808, a Post Office was established at Saint Louis, with Rufus Easton as postmaster. At this time there was no mail from the West, and that from the East only arrived twice a week, the total amount of mail handled being forty pounds per week; now Mr. Wyman, our present postmaster, employs one thousand seven hundred and forty-

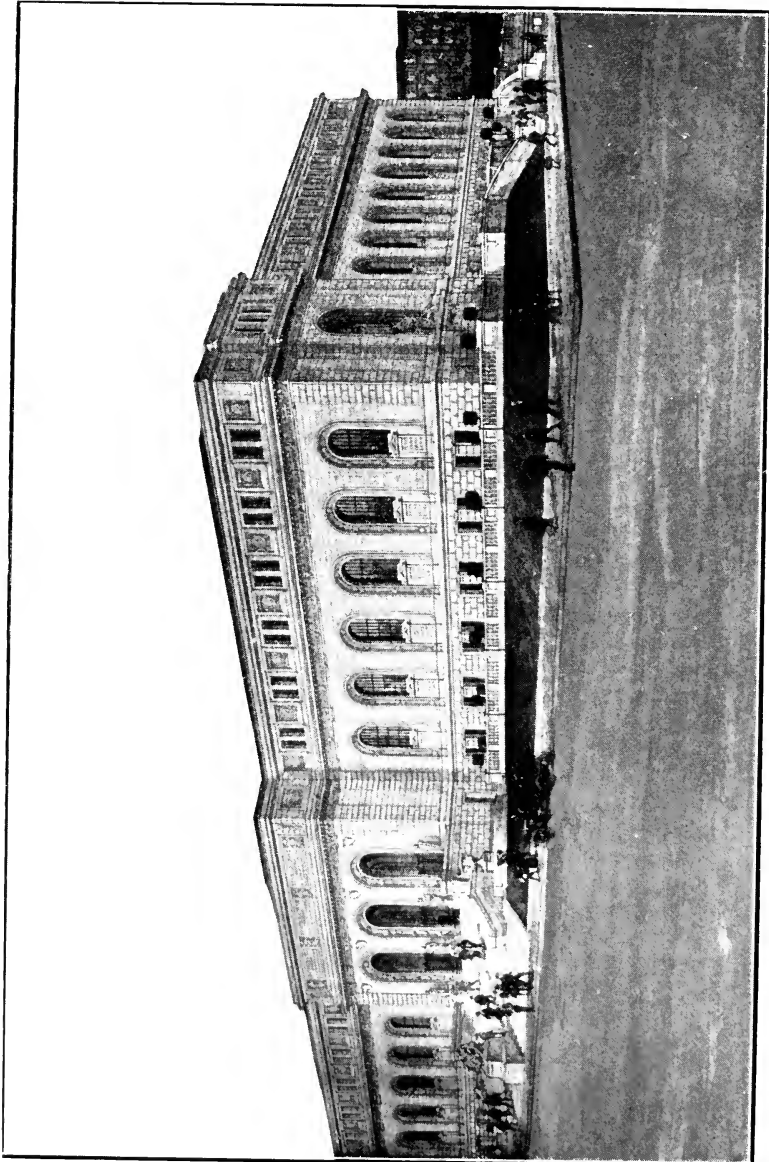


three assistants, with an average of one hundred and fifty-eight thousand pounds of mail matter each day. During the year 1908, 435,824,708 pieces of ordinary mail were handled.

On November 9th, 1908, John Easton Brown, the three year old son of Mrs. Catherine Easton Brown, a great-granddaughter of Rufus Easton, broke the first spadeful of earth for the erection of the new post office, followed successively by Mayor Rolla Wells, whose father Erastus Wells nearly forty years ago, as Congressman, secured the appropriation for the present Post Office, located on the block bounded by Eighth, Ninth, Olive and Locust Streets; Congressman Richard Bartholdt, to whom the city is most indebted for the new Post Office, and Postmaster Frank Wyman. The exercises being conducted by James E. Smith, president of the Business Men's League, the music being furnished by the carriers' band.

The plan of building is termed the "St. Louis idea", being the first of its kind in the United States devoted entirely to postal work, and is to be a model for the entire country. It is to be a two story building, constructed for work and not for show, as so many of the present day post offices are, affording by means of glass roofs both natural light and ventilation. Another feature of this idea is the connection with Union Station by a subterranean tunnel, so that within five or ten minutes after the arrival of a train, a letter can be ready for the delivery, either by mail car or carrier.





## LIBRARIES.

The Mercantile Library, opened in 1846 under the management of the Mercantile Library Association. This Library is on Locust Street, between Broadway and Sixth Street, occupying the entire sixth floor of the Mercantile Library Building.

In 1851 the present site was purchased and a building erected, at a cost of \$100,000, and in 1885 this building was torn down and a new fire proof building was erected, this property now valued at \$400,000. The style is Romanesque—Henry S. Isaac, Architect. It is built of granite, brick, terra cotta and iron. The lower story is of red granite, the entrance on Locust of granite work, round arched with columns and richly carved capitals, opening into a handsomely furnished, marble floored vestibule. The large reading room eighty-seven by forty feet, is possibly as handsome, well lighted, heated and ventilated as any in the country. Near the S. E. extremity of the room, is an old fashioned fire place, which adds much to the beauty of the room. The four sides of this room not taken up by windows and doors are occupied by book cases with plate glass doors, in which are kept the literary rarities and curiosities of the library, as well as art folios and quartos and other books in showy and costly binding. The main library contains about 130,000 volumes.

Among the art treasures in this library, perhaps the most curious and interesting, is a sculptured slab of marble eight by ten feet in size and four inches thick, cut by saw from the interior wall of one of the excavated palaces in Nimrod, a supposed suburb of the ancient Ninevah. It is supposed to be nearly four thousand years old. It was presented to the Association by Rev. Dwight W. Marsh, missionary at Mosul, near Ninevah in

1851-60. Upon its face in alto relievo, is a sculptured image of Assur-nazir-pal, King of Assyria.

Among the statues are Beatrice Cenci and Oemone, of Harriet Hosmer, and a perfect cast in bronze of the immortal Venus de Medici. Of the paintings may be mentioned the four most celebrated works of the departed artist, George C. Bingham, "The Jolly Flatboatmen", and the series of election pictures—"Stuinp Speaking", "The Election" and "Announcing the Vote".

Among the life-sized portraits is that of Henry D. Bacon (St. Louisan) by Charles Elliott, the prince of American portrait painters.

The FREE PUBLIC LIBRARY occupies the entire building at the S. E. corner of Ninth and St. Charles Streets. This Library was incorporated in 1865 as a Public School Library Society of St. Louis, through the efforts of Ira Divoll, Superintendent of Public Schools in Saint Louis from 1857 to 1868, and the first to organize a system of public schools in this city. A full length oil painting of this worthy man hangs in the vestibule of this library. The library contains about 225,000 books, and will soon remove to its new home—The Central Library—to be erected at a cost of \$1,650,000, covering the entire block between 13th and 14th Streets and fronting on Olive, a sunken garden being one of the attractive features. It is to be of grey granite—Cass Gilbert, of New York, architect. The style of architecture is to be of the early period of the Italian Renaissance, a type of architecture which is peculiarly simple in its form, and relies upon its proportions and upon the refinement of its detail for its beauty. The building will consist of a basement, main story and an upper story. The design of the main story is that of a great simple arcade which is carried consistently around the three principal fronts of the building. Inscription tablets are located in the lower third of these arches whereon

the names of those most eminent in literature can be placed. The main entrance will be in the center of the Olive Street front, and consists of three large arches with bronze gates. This entrance is reached by a very broad flight of granite steps and will be adorned by sculpture. Inside of this main entrance will be a vaulted hallway leading to the delivery room, while at the right and left of this hallway are placed the periodical room and the art history room. The delivery room will be the great feature of the interior of the building. It is to be about fifty feet wide, about one hundred and nineteen feet long, and thirty-six feet high.

In connection with this Central Library, there are to be six branch libraries, located in various parts of the city, accessible and convenient for residents in these districts. These libraries will be open to the public, and each has a large auditorium where lectures may be held and various entertainments for the entertainment and instruction of the neighborhood. Classes taking historical or literary courses, and clubs may hold their meetings in these auditoriums also. Four of these branch libraries have already been built, the Barr Branch, on Jefferson and Lafayette Streets, named in honor of the late William Barr, senior member of the Barr Dry Goods Company, who contributed the lot on which it is erected; the Frederick M. Crunden Branch, at Fourteenth Street and Cass Avenue, so named in honor of Mr. F. M. Crunden, for many years Librarian in the Public Library; the Cabanne Branch, on Union and Cabanne Avenues, a beautiful stone building; and the Carondelet Branch, on Michigan and Kraus Avenues. In this building is a very beautiful painting by Dawson Watson, in addition the Carondelet Woman's Club has raised a fund of \$1,000, to expend on the interior decoration of this library. This work to be done by a Saint Louis artist.

In the Cabanne branch are three paintings

loaned by the Society for the Promotion of Art in Saint Louis, "The Wanderer" by F. G. Carpenter—a scene by E. H. Wuerpel and "Loneliness" by S. Erganian. Mr. and Mrs. F. M. Crunden have given three paintings to this library, a harvest scene by F. F. DeCrano and two others. Mrs. R. G. Baker also gave a large oil painting.

In the Barr Branch are about forty photographs and etchings loaned by Miss Sarah Tower; an oil painting "Pensive" by Carl Gustave Waldeck, and "Last Snow of Winter" by Tom P. Barnett, both loaned by the Society for the Promotion of Saint Louis Art; a landscape on the Mississippi, by Nicolls; sketches by Henry Chase, and two other paintings by Howe and Raphael. Mr. William Burg presented the library with nine small water colors by A. M. Bouman, and Mrs. George O. Carpenter has loaned a Japanese study in color. A marble piece, "Franklin and his whistle", a reproduction of the original by Pasquale Romanelli, now in the Public Library in Newark, New Jersey, was presented to the Library by Mrs. Harold H. Tittmann and Mrs. Nathaniel Day.

Work is in progress on the other two branch libraries, the Soulard Branch, to be built at Seventh and Soulard Streets, and another, the Divoll Branch, named in honor of the founder of the library system, to be built on the site of the old Clay school building, at Eleventh and Farrar Streets, Mariner & Labeaume, architects. The Soulard Branch will be named in honor of Antoine and Julie C. Soulard, whose farm in early days covered a large portion of this section of the city. It is to be in modern Renaissance, of brick and stone, with granite basement, and will be of the "one room type", so called because the main floor consists of one large reading room surrounded by book stacks.

The new park planned for this section of the city will be opposite the library.

The funds for building these branch libraries

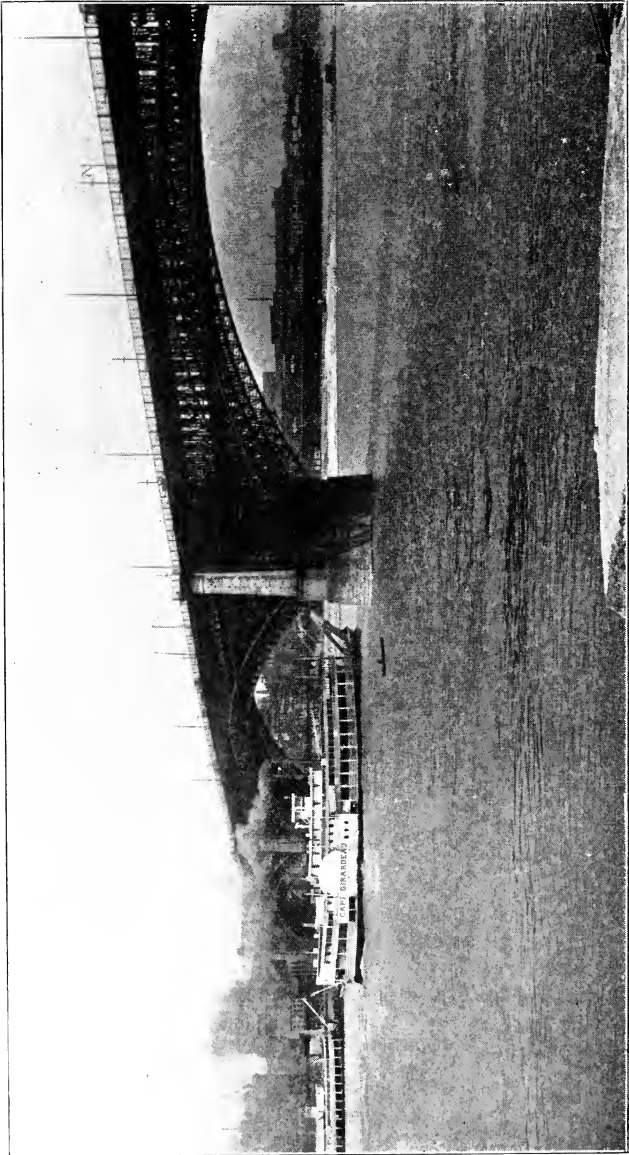
was the gift of Andrew Carnegie, who also contributed \$5,000, toward the Central building. The total expenditure for library buildings, on which work is in progress, will be about \$2,000,000.

### *EADS BRIDGE.*

Extending from the foot of Washington Avenue to East Saint Louis, was completed in 1874, having taken ten years for its construction, at a cost of \$10,000,000. The entire length is six thousand two hundred and twenty feet, including the tunnel under the city, it is eleven thousand feet in length. Its width is fifty-four feet, and it stands fifty-five feet above the high water mark. The center span is five hundred and twenty feet, and the two end ones five hundred and two feet. The total weight of one naked rib of the center span is four hundred and eighty-eight thousand two hundred and two pounds, the total amount of steel in the three arches is four million seven hundred and eighty thousand pounds and six million three hundred and thirty thousand pounds of wrought iron. The west pier stands on rock ninety-one feet below high water, the east pier one hundred and twenty-seven feet below high water, and the east abutment one hundred and thirty-five feet below the surface of extreme high water. The calculation made for the strength of this bridge being, the greatest number of people who could stand on the roadway above, and each railway track below covered from end to end with locomotives, this enormous load would tax it less than one sixth of the ultimate strength of the steel of which the arches are constructed. The computed ultimate strength the three arches will sustain, being twenty-eight thousand nine hundred and seventy-two tons.

The railroad passages run beneath the carriage ways, and are each about fifteen feet in the clear, and eighteen feet high.

The bridge is always illuminated at night, and



**Eads Bridge.**



is an imposing sight. James B. Eads, for whom it was named, was one of the finest engineers in America, and the designing and erection of this bridge is considered a master effort in that field.

Another bridge, "The Merchants Bridge" crosses the Mississippi above Ead's bridge, and a new bridge, "The McKinley", is now being constructed between the two.

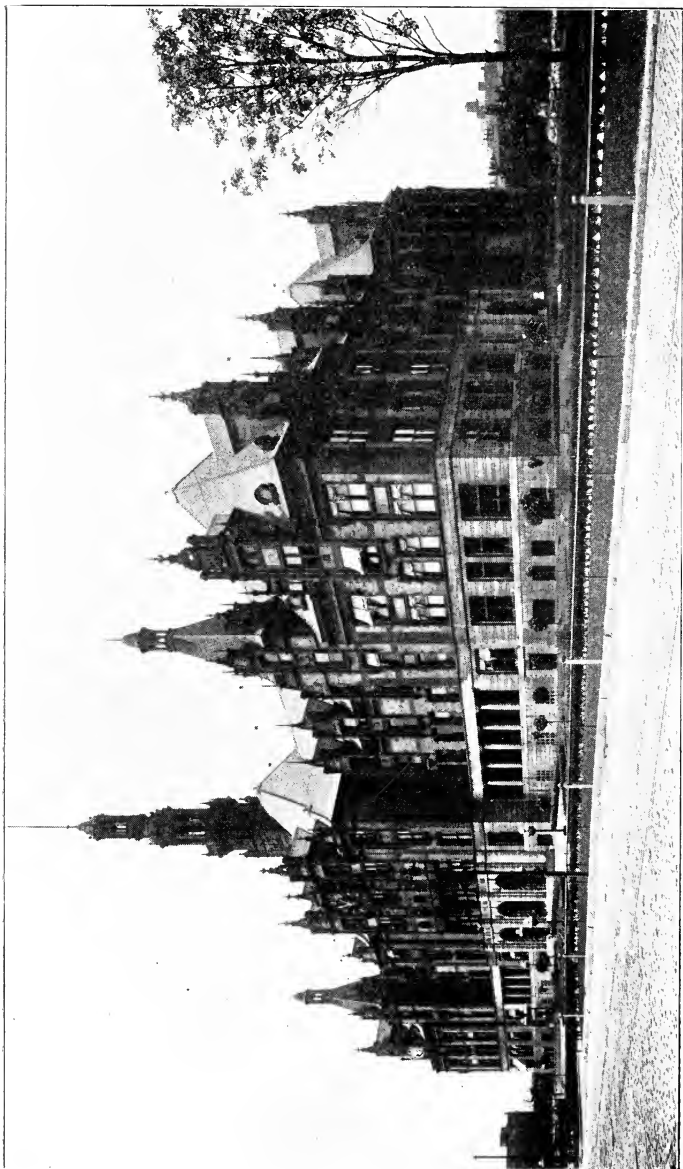
### *MERCHANTS EXCHANGE.*

This building, costing \$2,000,000, is one of the handsomest in the world for this purpose, fronting two hundred and thirty-three feet on Third Street, and one hundred and eighty-seven on Pine and Chestnut Streets. Built in modern Italian style, of Warrensburg, Missouri, limestone, with Doric portico, emblematic figures sculptured in relief, the grand doorways and grand stairway of American walnut, with decorations of several varieties of hard woods, gives the interior an appearance of magnificence and architectural beauty.

Occupying the full length of the building above the first floor, is Exchange Hall, one hundred feet wide, two hundred and twenty-six feet in length and seventy-nine feet high. The ceiling is frescoed and adorned with panels, within which are graceful figures, symbolical of the nations of the world, one famous painting alone, being fifty by one hundred and seventy-nine feet in area. A gallery, supported by rich brackets encircles the great hall, to which visitors are admitted.

The Veiled Prophet Ball, following the Veiled Prophet Parade, the great fall pageant of Saint Louis, is held annually in this building and it is here that visitors of eminence to Saint Louis are entertained.

The Exchange was organized in 1836, being the oldest body of its kind in America. First as the Chamber of Commerce, and in 1862 reorganized as the Merchants' Exchange.



## CITY HALL.

Competitive designs were submitted for this building in 1892 by many architects, and award made by city officials to George R. Mann, of St. Joseph, Missouri, against the council of professional advisors. It is located on Washington Square, the City Hall park, enclosed by Twelfth, Thirteenth, Market Streets and Clark Avenue, made attractive by landscape gardening, and bringing in relief this great building. It took a number of years to complete the building which cost \$2,000,000. The exterior resembles in mass, French Hotels de Ville, with pinnacles, dormers etc., executed with very mixed details. The silhouette, however, is quite imposing. The interior has been finished within the past five years, by A. B. Groves. The walls of the Mayor's suite, and other important rooms, are decorated by a Saint Louis painter, F. L. Stoddard, who has executed in the Mayor's suite mural decorations significant of the early history of Saint Louis. In the great central court of the building he has painted a series of spandrels, portraying Indian subjects.

Work is in progress on the site of a group of municipal buildings, to be erected across the street from the City Hall, which property will possibly mean the expenditure of about \$2,000,000. The first ground was broken for this building on August 21st, by Mayor Kreismann, followed by President Maxime Reber of the Board of Public Improvements, and City Comptroller B. J. Taussig. The corner stone to be laid during Centennial week.

The old City Hall, at Eleventh and Market Streets, and the Four Courts building, at Twelfth Street and Clark Avenue, each historic, will be sold and the money used in these buildings.

The old City Hall was built in 1871, and the Four Courts, a gift to the city by Saint Louis

County, was erected in 1873. In this building was held the famous Maxwell trial for the killing of Arthur Preller, which attracted international attention.

## COLISEUM.

The corner stone of the new Coliseum, at Washington and Jefferson Avenues, was laid August 22nd, 1908, by Mr. August Schlafly, president of the Saint Louis Coliseum Company.

This building, costing \$300,000, has a seating capacity of fourteen thousand, and can readily care for twenty thousand if necessary. It is two hundred and eight by two hundred and ninety-one feet, and three stories in height, with fifty thousand square feet of floor space in the arena, and an additional ten thousand square feet in the basement. It is built of mottled granite brick, with terra cotta and stone trimmings—Renaissance in design. The interior galleries and balconies are constructed of reinforced concrete, possibly the first interior work of the kind in the country, making the building entirely fireproof, except the roof, which is lined with wood for the acoustic properties. The interior decoration consists principally of decorative lights, to which especial attention was given. The main entrance is on Washington Avenue, and two others on Jefferson Avenue.

The approaches and steps are of granite, the main entrance being treated in terra cotta, the ornamentations in rather elaborate design, opening into a lobby walled with Italian marble, and decorated with ornamental plaster—the floor also of imported marbles. From this lobby, on either side, broad stairways lead to the upper balconies. These balconies are equipped with folding opera chairs of five ply mahogany with steel frames set in concrete. All the exposed surfaces of the interior

are of face brick, mortar joints pointed. The arena has a sectional removable floor of hard maple.

The Coliseum is centrally located, and is designed for such gatherings as horse shows, trade exhibits, agricultural expositions, indoor circuses, balls, carnivals and musical and dramatic entertainments upon the larger scales.

The site is historic, covering the famous Uhrig's caves. These caves, thirty-five feet below the surface, in solid rock, were used by Mr. Uhrig for the storage of beer, hence the name. Afterwards, on this spot, the first summer garden of modern type was established in Saint Louis, in the sixties, by Chris Nunce, a German, and the name Uhrig's Cave was still retained. The place was conducted upon popular lines, and soon became a popular resort. A stage was erected and concerts given twice a week. In 1876 "Pat Short", the veteran manager of the Olympic Theatre, took charge of Uhrig's Cave, and was the first to introduce high class concerts and opera to an open air audience in Saint Louis. Possibly few know that Saint Louis is the original home of the summer gardens in America. The first open air resort, opened by private enterprise, was the Vauxhall gardens, on the west side of Fourth Street, between Plum and Poplar Streets, and surrounded one of the oldest brick residences in the city, owned by Thomas C. Riddick. As early as 1823 this was a great place of public resort, being used on the 4th of July, and other similar occasions.

It is thought these natural caves under the Coliseum, may be utilized as a Rathskellar, if proper ventilation can be provided for.

A summer garden was opened this season in the Coliseum—thus reviving the first use of this spot for that purpose.

## REPRESENTATIVE BUSINESS HOUSES.

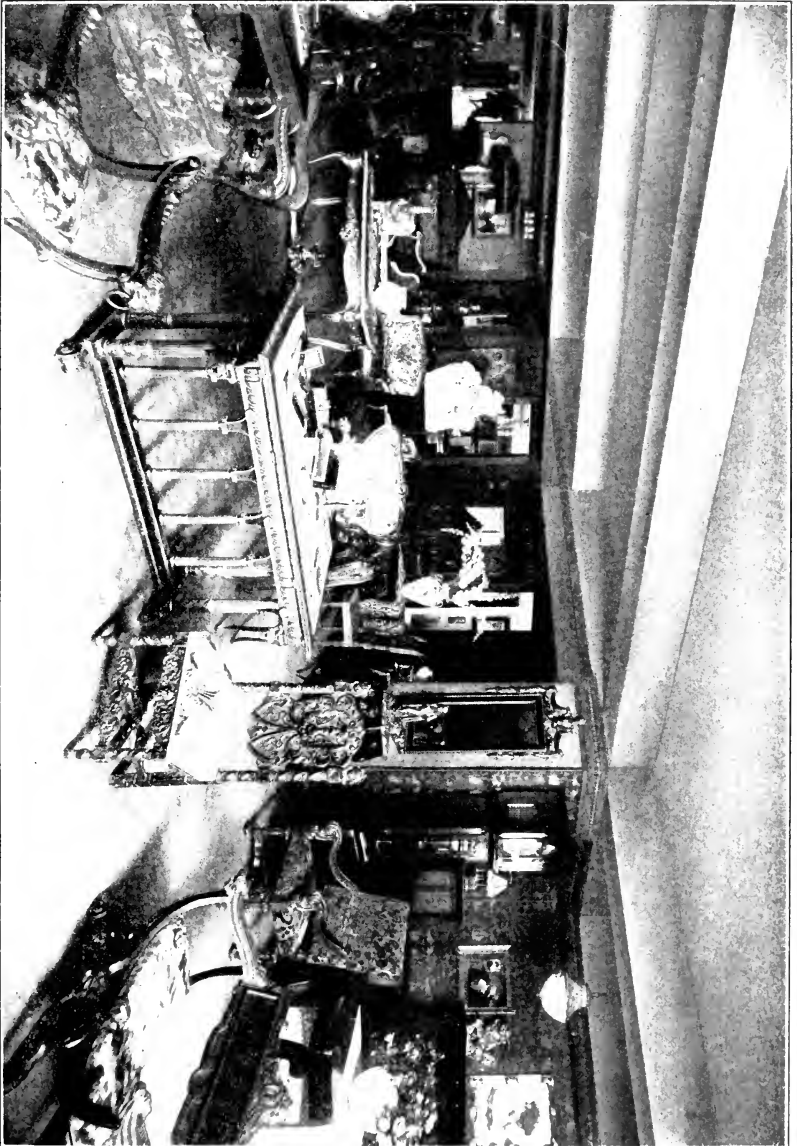
The new building of Scruggs-Vandervoort-Barney, fronting on three streets, Tenth, Locust and Olive, is a splendid ornament to the city. It is sixteen stories in height, built in the style of the French Renaissance, of stone, steel and cement, with massive doorways wrought in antique copper of Pompeian green, and marble stairways. The upper floors are covered in Gobelin blue carpeting of the finest Wilton, embellished with the Saint Louis cross. The choicest of woods from many countries have been used in the elegant fixtures, and drinking fountains molded of the Rookwood pottery make the interior one of unusual elegance.

The first floor is devoted entirely to small wares—the second floor is used for dress materials—the third is beautiful in its display of costumes, the ready to wear garments—ranging in price from within the purse of all to \$500.00, the imported French waists reaching \$150.00 and \$175.00, and evening wraps \$600.00 and \$700.00.

The fourth and fifth floors are devoted to furniture, rugs and other house furnishings, but it is possibly on the sixth floor that one finds most delight.

This floor is dedicated to Art. Here the visitor sees rooms furnished in the style of different periods, and passes through galleries filled with statues and pictures; rare carvings and golden furniture of the French Court; pottery of many hues and moulds, including Amphora, Rookwood, Holland inlaid ware, Teco, hand painted Vienna ware, Wedgewood and Copenhagen ware, in prices ranging from three dollars to four hundred dollars. In the Elizabethian room on this floor, the entire paneled walls are imported, with hand carved door facings.

The pilasters and mantle are copied from old carvings in the South Kensington Museum, which



View of the Decorative Art Section.

in turn were taken from a castle where Queen Elizabeth formerly lived. The furniture is also copied from South Kensington models—the English windows in antique Crusador glass. The Scheraton dining room contains a sideboard from England, one hundred and fifty years old in solid mahogany. The walls of this room are in cream silk brocade hung with pictures by Dendysadler. The wood work in ivory.

An Italian Renaissance drawing room is finished in French walnut and dull gold—the walls of old blue brocade velvet. Here is seen an old Louis XV cabinet in solid violet and rose wood, inlaid.

Another drawing room, of Louis XVI period, has the wood work and hangings in old ivory—the panels of the walls in tapestry, with furniture in antique gold, covered in Rose du Bourry. Adjoining this drawing room is a Marie Antoinette bed room, in delicate pompadour of pastel colors in ivory and pink. These rooms, together with an English colonial living room, in mahogany, are types of true elegance.

Among the pieces of especial interest found here, is a marble bust, by Wiegel, who is a member of the French Salon, Paris, and has taken a





grand prize. This piece is thirty inches in height, of the period of Louis XVI, and valued at \$1,200.00.

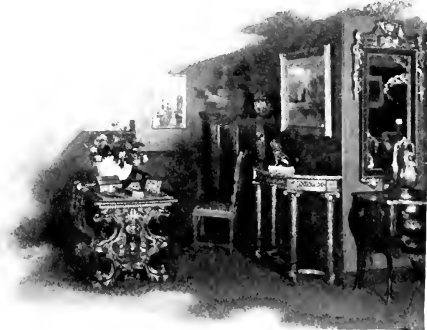
Another piece by Wiegel, "The Dancer", thirty inches in height, is valued at \$750.00.

Other pieces of interest are, a copy of an incense burner from the Temple of Isis, the original in the Museum of Naples; a marble group of statuary, small figures, valued at \$850.00; a memorial fountain in antique marble \$750.00; a Louis XVI commode in violet and rose wood, with castings of gold bronze—\$600.00, and wicker window boxes in Vienna type.

Samples of Art glass windows, pictorial and classic subjects can also be seen here, and a number of memorial windows for Saint Louis churches have been furnished by this establishment. These windows are truly works of art, conceived by artists of merit, and designed by the best artisans obtainable. Inquiry on this floor will put one in touch with a corps of artists of merit whose specialty is to design the decorations and assemble the furnishings for homes, offices and buildings.

To lovers of the beautiful, hours might be spent delightfully in this great store. On the seventh floor are the reception, waiting rooms and a tea room, furnished in colonial style.

This Company was founded in April 1850 by Richard M. Scruggs, and since that time has been the leading house of its kind in Saint Louis. Mr. Hanford Crawford is now President, which position he has occupied since the death of Mr. Scruggs in 1904. Mr. Robert Johnston is vice-president.



## *J. KENNARD & SONS CARPET CO.*

One of the most attractive places to which Saint Louis hostesses take their visitors, is the fifth floor of the J. Kennard & Sons Carpet Company, on Fourth street, from Washington to St. Charles streets.

This famous carpet house was established in 1857, by the elder John Kennard, who came to Saint Louis from Kentucky in that year, associating with himself his sons, under the firm name of J. Kennard & Sons Carpet Company, and by which name the house has been known to the present time. It is said to be the largest carpet house in the United States, great not only by reason of the volume of its business and the vast extent of territory covered by its trade, but also in the integrity of its transactions, a commercial institution of which Saint Louis is justly proud. Mr. Samuel M. Kennard, a son of the founder of the company, is now president.

J. Kennard & Sons are the largest, and the only direct, importers of oriental rugs in Saint Louis. They have been selling rugs in this city since these rugs have been known in the United States, and for the past four or five years, they, seeing the great demand for them, have been sending their own buyers to Constantinople and buying direct.

In the Sixteenth Century rug weaving came to its height, when the master pieces of Persian weaving were done as an artist paints a beautiful picture. They were not made to use on the floors, but thirty or forty years were spent on one rug, and as a work of art was treated as such, and left as a monument, just as a painting or piece of statuary.

To-day these wonderful specimens of textile art are in museums, like the famous collec-



**Kennard Store and Show Rooms**

tion in the Imperial Royal Austrian Commercial Museum, the South Kensington Museum in London, and several other Museums in France and Germany, and in the remarkable collections of Baron de Rothschilds of France; Prince Johannes Liechtenstein; the late Mr. Marquand of New York; Mr. Pierpont Morgan and Senator Clark, also of New York, as well as many others.

These rugs being valued at from fifty to one hundred thousand dollars each.

Gradually this art, the wonderful designs, the vegetable colors used in dyeing their wool and remarkable durability began to be known in civilized countries, and the result was that the industry so well known in old times started anew in the present century, especially in the past thirty or forty

years, hundreds of thousands of Persians started to work, and are now devoting their entire time to weaving these rugs for a livelihood, following the old unexplainable designs as well as colorings. They are producing today several varieties which in seventy-five or one hundred years are almost certain to be as remarkable as the ones made one hundred years ago—the design becoming extinct.

Our best homes today in the United States and the large European cities, have their floors covered with oriental rugs, their soft tones and coloring being in harmony with the present modes of decorating. The very best makes that are now coming from Persia, are the Kirmanshah, from the district of Kirmanshah, on account of its soft tones, pleasing and interesting floral designs, good vegetable dyes and close weave.



Japanese Weaving.

There are also the Tabriz (Tabreez) rugs, more on the geometrical design, and follows a great deal in the old Feraghan patterns, which is a very close weave but rather strong colors, the predominating colors generally strong red. The Goravan rugs in their best weaves, known as Serappi, although not as fine in weaving as the Kirmanshah and Tabriz, are thicker and have remarkable durability.

Again we have the rugs made in the district of Khorassan and Meshed, very near the Kirmanshah designs. All these, which are considered the higher grades of rugs now made, and many other varieties, not as fine, but in almost all colors, are carried by this reliable house.

In the Curtain Department will be found the newest materials for draperies and wall coverings for parlors, dens, libraries, dining rooms and halls, including many choice reproductions of French and English periods.

Interior decorative work of walls and ceilings in oil or distemper is also a feature of this department.

On visiting the fifth floor one finds themselves in a wilderness of all that is beautiful in decorations—Tiffany leaded glass lamps, decorative and reading, from \$30.00 to \$500.00; dining room domes from \$130.00 to \$400.00; a display of electric fixtures—the finest in the West, suitable for all places, the most notable of the present styles being the hammered effects in old brass, and the silver fixtures after the style of old English Sheffield plate.

On this floor is also found exquisite furniture, comprising correct copies in all periods—the most notable in dining room sets being an Elizabethan in old Flemish oak, and a Colonial and Jacobin in mahogany. English hall furniture, settees, arm and side chairs in Elizabethan, and William and Mary periods; living room and library reading and easy chairs in English morocco and tapestry of the most exclusive and unusual models;

a beautiful line of artistic mirrors and wonderful collection of English prints, etchings, water colors and oil paintings; a large and varied assortment of the finest china from the best makers in the world—English, French and Russian; table glass from Baccarat of France, Count Harrach of Bohemia and Dorflinger of New York; a very exclusive line of old Dutch silver, also copies of old English silver and Sheffield plate; bronzes from the best makers in Paris, and a great many of the exclusive novelties that are seen in the shops in the Rue de la Paix and Avenue du Opera in Paris, and Piccadilly and Bond street, London, make up this wonderful and interesting collection.



## MERMOD, JACCARD & KING.

No introduction is necessary to the company Mermod, Jaccard & King—popularly known as “Jaccard’s”, one of the largest and most magnificent jewelry establishments in the world, located on Broadway and Locust street.

This company was founded in 1829, by Louis Jaccard, a watchmaker, who came to Saint Louis from Switzerland in that year, and opened a small shop on the west side of Main street, between Pine and Chestnut.

This shop contained one window and one door. Such was the beginning of a business whose history has been closely identified with the development of Saint Louis.

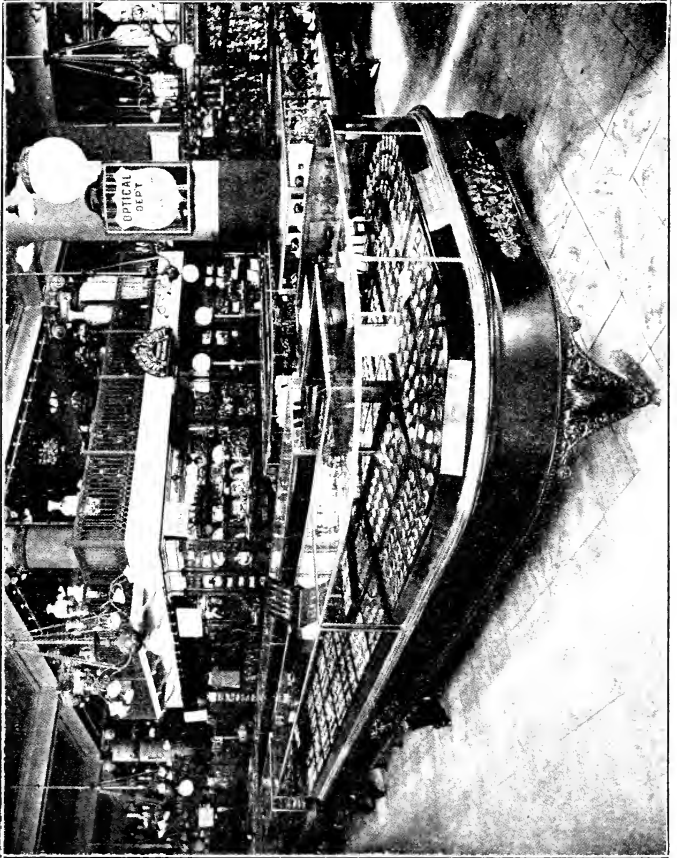
Eight years after Louis Jaccard launched in business, he was joined by his nephew, Eugene Jaccard.

In 1845, A. S. Mermod, a cousin of Eugene Jaccard, entered the business, and two years later D. C. Jaccard, also a relative, became associated with the firm.

In the great fire of 1849 the building was destroyed, but with renewed energy the founders of the business re-established it on the east side of Fourth street, between Pine and Chestnut streets.

In May, 1864, Mr. Mermod and D. C. Jaccard withdrew, and with C. F. Mathey formed the firm of D. C. Jaccard & Company. The next year Mr. Goodman King, now president of the company, became associated with them, and a new location on the northwest corner of Fourth and Locust streets was chosen.

In 1883 the Mermod & Jaccard Jewelry Company was incorporated, with A. S. Mermod as president; D. C. Jaccard, vice-president; C. F. Mathey, treasurer, and Goodman King, secretary, and in 1887 the present location, at Broadway and Locust street, was obtained. That building was de-



Watch Department.



stroyed by fire, Sunday morning, December 18, 1897, and on the morning of Monday, December 20, the firm was open for business in temporary quarters across the street, remaining there until the new building was completed.

This building is nine stories in height and absolutely fireproof throughout. The lower floors are used for salesrooms, and the two upper ones for manufacturing and as repair shops. In this department especially the establishment is said to excel. Here expert workmen execute exclusive designs in accordance with the wishes of the store's patrons. Recently this house designed and made the punch set presented by the citizens of Saint Louis to the cruiser "Saint Louis".

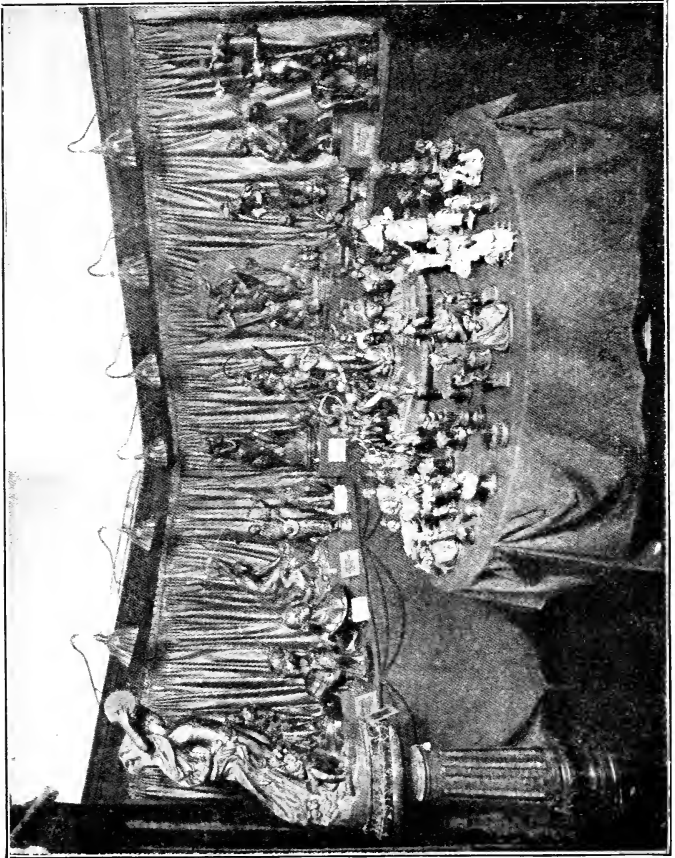
This design is said to be one of the most beautiful ever seen in the city.

There are few designs in jewelry or works of decorative art but can be furnished by this house. In its building is assembled the largest and finest collection of diamonds, watches, jewelry, silverware, marble and bronze statuary, bric-a-brac, etc., to be seen in America.

The diamonds are purchased direct from the cutters in Amsterdam, Paris and London—the collection also showing the latest European and American designs, as well as striking designs conceived by the Mermod, Jaccard factory.

The collection of beautiful pottery includes specimens from every famous pottery in the world, the German pottery coming direct from the Emperor's kilns.

The display of curiously wrought electroliers, rare and costly bronzes, masterpieces of the foremost Italian sculptors and artists of the studios of Paris, Vienna, Berlin and other prominent cities; the delicate gold-inlaid glass ware, products of the best manufacturers in France, Germany, Belgium and Austria; the cut glass, the finest achievements of Hawkes, Libbey, Eggington and Doerflinger,



Department of Real Bronzes.

containing exquisite Diadem, Queen and Wild Cedar designs, some of which have been prominently displayed in the leading expositions of the world, are the admiration of all who visit this building.

At different times other companies have been consolidated with this house, and in 1905 the present name "Mermod, Jaccard & King Jewelry Company" was taken, with Mr. King as president.

The Senior members of the firm having one by one passed away, it is now to Mr. King and his associates, Mr. C. F. Mathey, vice-president and treasurer and head of the diamond department; Mr. R. O. Bolt, secretary and manager of the manufacturing department; Mr. E. H. Mead, director and buyer, and Mr. A. C. Stewart, a director, that this great establishment owes its continued success.

Visitors to Saint Louis regard "Jaccard's" as one of the show places of the city, and feel that their visit is not complete until they have seen this world-known jewelry house.



**Electrolier, \$145.00.**

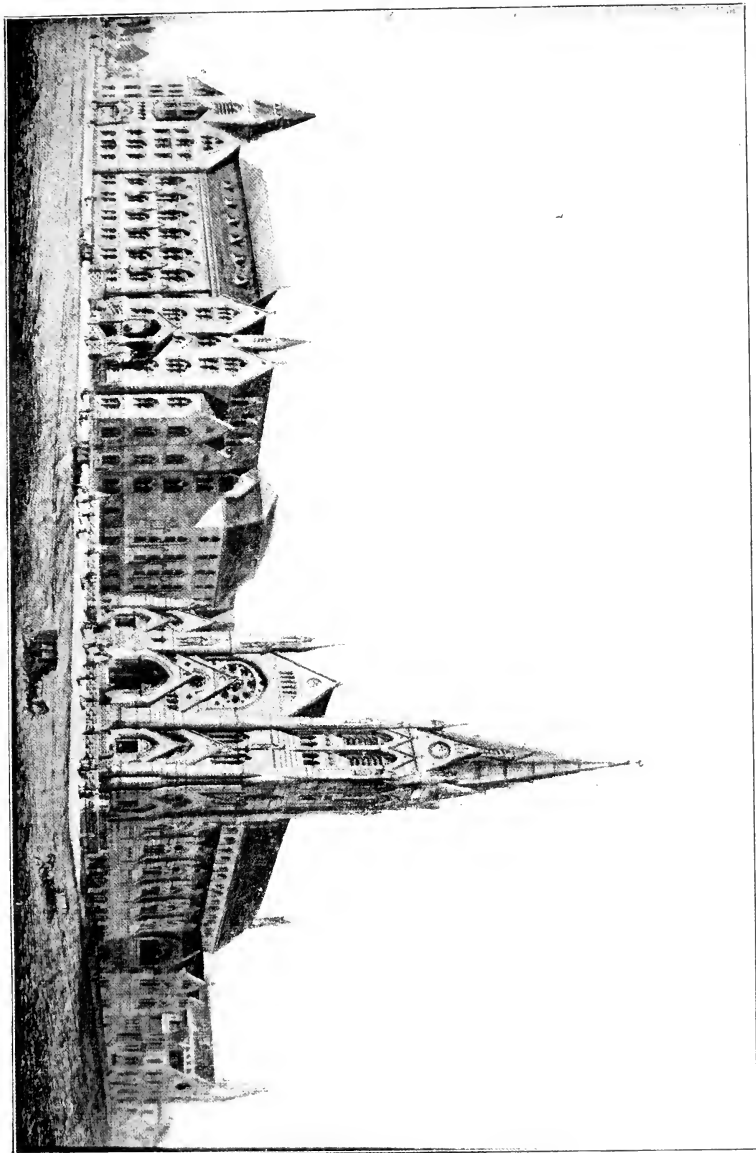
## UNIVERSITIES AND SCHOOLS.

### ST. LOUIS UNIVERSITY.

The beginning of Saint Louis University, dating back to 1818, when a Latin Academy was opened at Third and Walnut Streets, makes it not only the oldest University in the city, but the oldest in the Louisiana Purchase. Two years later the name was changed to Saint Louis College. In 1824 the Jesuit Mission and Indian School, at Florissant, was moved to the College, and in 1829 the College was reconstructed and located on the west side of Ninth Street, between Washington and Lucas Avenues. About 1887 it was again moved, and with St. Francis Xavier's Church, was located on Grand Avenue, fronting on this Avenue for two hundred and seventy feet, and extending from West Pine to Lindell Boulevard.

This University, with its parochial residence, house of studies for its scholastics, and the beautiful church of St. Francis Xavier (the College Church), form a group of buildings rarely equaled in any city of any country. This group is extensive and imposing, the walls and all ornamental trimmings are of a red color in English gothic. St. Francis Xavier church is of Saint Louis limestone, trimmed with blue Bedford stone. It is two hundred and ten feet in length, with one hundred and twenty feet width in the transept, and contains grandeur of proportion, with exquisite beauty of ornamental finish, making it one of the finest examples of gothic architecture in America. The great central altar in this church, is the gift of the Maffitt family, at a cost of \$30,000.

This University possesses a select and valuable library; a museum of natural history; a collection of scientific instruments; a laboratory, etc., including many curious and costly objects. Among the treasures, are nearly one hundred large folios, donated by the British Government in 1834—the



St. Louis University and St. Francis Xavier's Church.

famous Doomsday Book—and various state papers. The University has an exceedingly interesting collection of paintings, possibly the oldest and most valuable in the city, some of them being more than two hundred years old, and painted by masters of the old world. Among them, "The Cobbler" by Teniers the Younger. This and another belong to a set of twelve paintings, representing the "Trades". Nos. 1 to 9 are in Munich; "St. Sebastian", an original from the School of Andrea del Sarto.

"A Soldier piercing the Side of Christ", marked on the back as a sketch by Rubens, the writing in Dutch and over two hundred years old. A large painting on wood representing scenes of the Crucifixion, is a Dutch painting, but Florentine costumes, painted by Erassimus Winckler, A. D. 1680, School of Memline, Bruges. The name of the artist is on the tunic of the executioner, the Coat of Arms of the painter's patron is hanging on a tree.

"The Annunciation", painted by Camillo Procaccini, Verona, 1619, belonged formerly to the Massellini collection, which was sold in 1815. This picture was at one time the property of one of the Popes. The "Holy Family", a canvas of wood, is possibly the most precious painting in the University.

A painting of Mr. John Doyle, founder of the Doyle scholarship at the Saint Louis University, is the work of Charles Chambers, an Alumnus of the University in 1903. A painting of Bishop Flaget, has interest, as painted by Sister Isabella Clark (1800-75), who entered the Loretto Sisterhood in 1815, and was presented by her to the school in 1873.

Another painting by a Saint Louis University alumnus, is "St. Peter", by Simpson, presented to the University by the estate of Mrs. A. J. Smith, wife of General Smith, in 1899. The "Flaying of St. Bartholomew" by Spagnoletto, and "Supplication", a fragment of a large canvas by Paul Poincy, are of interest.

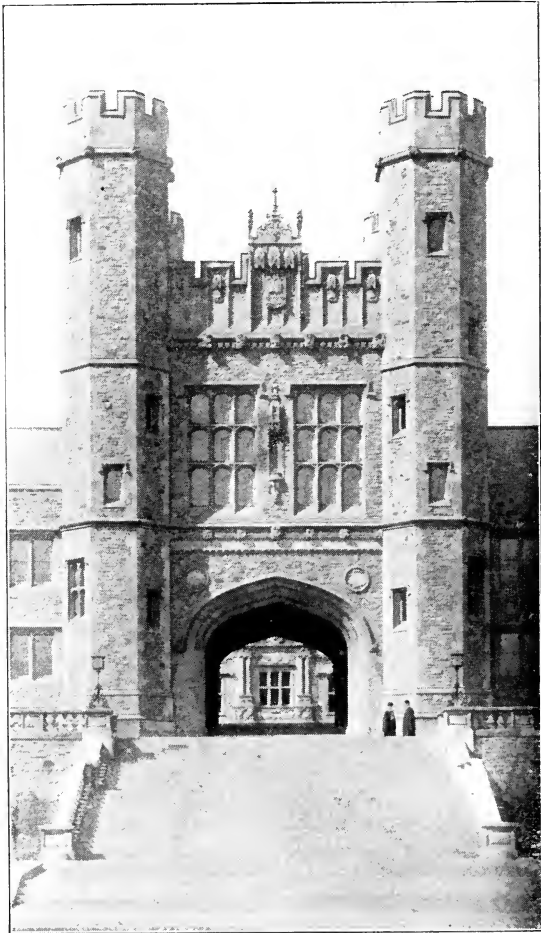
## WASHINGTON UNIVERSITY.

Washington University, standing on an imposing elevation west of Forest Park, consisting of twelve buildings, constructed of the best red Missouri granite, in Collegiate Tudor Gothic style, (Cope & Stewardson, architects) covers one hundred and thirteen acres. Baedeker has well said "certainly the most successful and appropriate group of Collegiate buildings in the New World".

The main building of this group was used during the Louisiana Purchase Exposition for the Administration offices, and called the Administration Building, now University Hall, and was the gift of Mr. Robert S. Brookings. Busch Hall, the chemical laboratory, was the gift of Mr. Adolphus Busch. Two Halls and an engineering laboratory are the gifts of Mr. Samuel Cupples. Eads Hall, a laboratory of Physics, was the gift of Mrs. Eliza A. How, as a memorial to her father Captain James B. Eads, the distinguished engineer. Liggett Hall was the gift of Mrs. Elizabeth J. Liggett, in memory of her husband. A part of the Library, the Gymnasium and a Dormitory were erected from rentals paid by the Louisiana Purchase Exposition Company, and McMillan Hall, a dormitory for women, was the gift of Mrs. Eliza McMillan, at a cost of \$300,000. \$60,000 was donated to the Library building by the estate of Stephen Ridgely. The total expenditure for this imposing group being \$1,670,000.

Through the efforts of Wayman Crow, a charter was granted this Institution on February 22nd, 1853, as Elliot Seminary.

At the first meeting of the Board of Directors,



Towers of University Hall



the name was changed to Washington Institute, and later to Washington University—the charter being given on the 22nd of February and the first meeting of the Directors happening on the 22nd, a year later, this coincidence decided the name of the Institution. The first work under the charter was an evening school, opened in the old Benton school on Sixth Street. This school was named O'Fallon Polytechnic Institute, in honor of Colonel John O'Fallon. The first building erected by the University was on Seventeenth Street near Washington Avenue, the formal inauguration taking place in the Mercantile Library, on the 23rd of April, 1857.

The Art department of this University, for thirty-five years located on the corner of Nineteenth and Locust streets, and now occupying the British Pavilion in Forest Park, ranks among the best Art schools in the United States. The former Director, Mr. Halsey C. Ives, was chosen as the Chief of the Art Department of the World's Fair at Chicago, in 1893, and of the Louisiana Purchase Exposition held in Saint Louis in 1904.

The old School of Fine Arts building, at Nineteenth and Locust, was the gift of the late Wayman Crow, and the library in this building the gift of Mr. Ellis Wainwright, and is in Flemish oak, beautifully carved, strictly French Renaissance.

The designs furnished and executed by the students. The ceiling is decorated in panels of Renaissance, in rich low-tone colors, each bearing in a tablet the names of two of the old Masters.

It is the intention of the present Director of the School of Fine Arts, Mr. Edmund H. Wuerpel, to dismantle the facade of this old building, which is of the Italian Renaissance style, that the splendid examples of sculpture found in the two low relief panels by Howard Kretchmar may be preserved.

The present home of this school was erected

for the British exhibit at the Louisiana Purchase Exposition. It was designed by George & Yeates, English architects, and is an exact replica of the one story red brick and white stone orangery at Kensington Palace, designed by Sir Christopher Wren. The interior pilasters, niches, panelings and carved cornices of the original were faithfully reproduced here by Mellier & Co., of England.

After the Exposition this building was purchased by Robert S. Brookings, and donated to Washington University. Eighteen thousand dollars have been spent in remodeling it for the Art school.

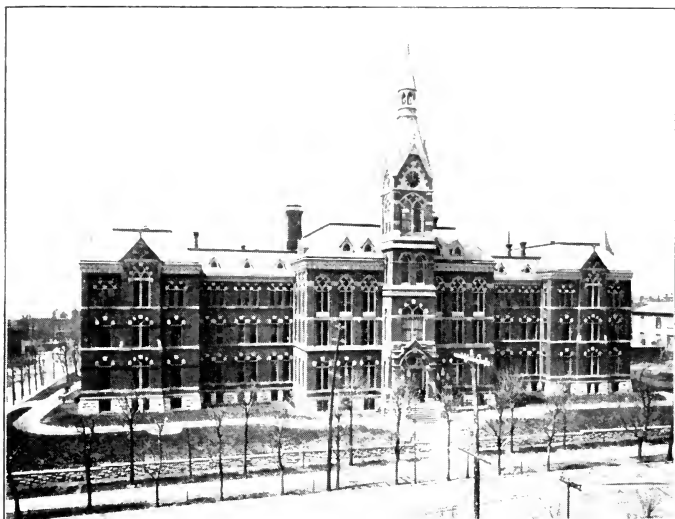
The Law, Dental and Medical Departments of Washington University are located near the business section of the city, and several preparatory departments, including the Manual Training School; Mary Institute; Correspondence School and Smith Academy are also apart from the main group west of the park.

In January 1908 a large bronze tablet was erected in Smith Academy, by the members of the Alumni Association, to the memory of Charles Paine Curd, for twenty-seven years connected with the school as teacher and principal.

The inscription on the tablet was written by Winston Churchill, the novelist, of the class of '88, who was present at the unveiling. The tablet was designed by Sylvester P. Annan, the artist, of the class of '84.

Another memorial in this University, is a library of Germanic Literature to the memory of Dr. Emil Preetorius, in recognition of his deep interest in the library, and his work in behalf of German literature, ideals and journalism in this city.

One Hundred Thousand Dollars is being raised as an additional endowment to meet the increasing demands necessary for raising the standard of this institution



Concordia Seminary.

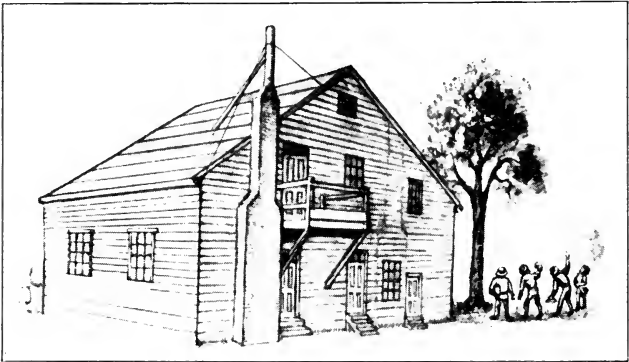
### *CONCORDIA THEOLOGICAL SEMINARY.*

Concordia Theological Seminary, on Jefferson Avenue, N. W. corner of Winnebago Street, was founded in 1839, at Altenburg, Missouri, where it was conducted in a log hut, constructed by the first faculty of the College. In 1849 it was moved to Saint Louis, and in 1882 the present \$150,000. building was erected. It is in modern Gothic style, of red pressed brick and sandstone trimmings.

Among the art pieces in this school is a painting "Martin Luther" by F. W. Wehle, the gift of the artist; a bust of Dr. C. F. W. Walther, one of the founders, and the first President of the Seminary, the gift of C. F. G. Meyer (deceased) of Saint Louis; a monument of Martin Luther, bronze, nine feet high on granite pedestal. This is a replica of the renowned statue at Worms, Germany, by

Ernst Rictsdrel. The Seminary also has an interesting and valuable collection of two hundred gold, silver and bronze coins, that are unique in America, pertaining to the work of Luther, and the jubilee celebrations of Luther's Reformation. Also rare books in the Library, including an old Latin Bible, printed 1477 by Koburger, of Nuremberg.

FOREST PARK UNIVERSITY, a young ladies' boarding school, located in Forest Park, and Visitation Academy, on Cabanne and Belt Avenues, both have very beautiful buildings.



First Ward School in St. Louis.

### *PUBLIC SCHOOLS.*

It is generally conceded among architects the country over that in Saint Louis are to be found the best and most modern school buildings of the country, and many will be especially interested in seeing them. The purchase of ample sites has made it possible to limit the height of the buildings to two stories, thus securing greater safety.

The exterior design has been to avoid the use of extravagant material and ornamentation, and the straining for effect at the sacrifice of utility.

In most instances the buildings are faced with ordinary hard and red brick, mixed as to color, and laid up with a large bed joint in garden wall or Flemish bond.

Stone has been used sparingly and no attempt is made to accent any part of the building except the main entrance, which show beautiful architectural treatment. The interior is very simple, very little woodwork is used, and that in oak of plain design. The classrooms and corridors are painted in lead and oil, with a simple stencil frieze. The kindergartens being decorated with mural paintings, typifying the life of childhood. (It is interesting to know that Saint Louis is the home of the first kindergarten in the West, and the originator a Saint Louisian, Miss Susan Blow.)

The stairways are built with solid concrete balustrades; the risers and skirtings are of marble, and the treads of asphalt one inch thick. Treads of this character being non-slipping, noiseless and easily replaced when worn out.

The large grounds have given opportunity in a small way for object lessons in the art of landscape gardening, and each school ground has been made to present some distinct instructive feature, awakening an interest in the knowledge of decorative plants and their use in the beautifying of the home and city. The Board maintains a corps of gardeners, and spent in 1908 \$8,500 for this gardening—the work being in charge of an experienced landscape gardener.

The first ward school was built in Saint Louis in 1843. There are now over one hundred public school buildings in the city, among the best types being, the William Clark, in Early English style, built in 1906 on Union Avenue, N. E. corner of Fairmount Avenue, costing \$188,902.; The Edward Hempstead, 1906, on Minerva Avenue, S. E. corner Hamilton Avenue, costing \$180,560.80; The Patrick Henry—1905—on Tenth, between Biddle and

O'Fallon Streets, costing \$203,312.65; The Cote Brilliante—1904—on Kennerly Avenue, S. E. corner of Cora Avenue, costing \$102,829., and the Eugene Field School, on Olive Street, near Taylor Avenue, named for our poet who was born in Saint Louis.

For the kindergarten in this school, Miss Clara Pfeifer executed the frieze. It is modeled in clay and cast in plaster-of-Paris, depicting child life in almost natural size. In the main hall is a painting by F. O. Sylvester, the subject showing an end of Ead's Bridge. This was the gift of friends and patrons of the school. Another gift is a water color, presented by Mrs. George W. Taussig. Photographic reproductions of the Holy Grail, taken from a frieze in the Boston Public Library, also make this hall attractive.

In the Sherman School, on Flad Avenue, is a kindergarten frieze by Sylvester P. Annan. The painting is done on canvas, the subjects being illustrative of the kindergarten songs, as "Good Morning", "Soar" et. al. In the Cote Brilliante and Bryan Hill schools, are paintings by Stoddard, and in the Washington and Charless is the work of Miss Brown. In the Emerson School is a bust of Emerson in green bronze. Several schools have paintings by Sylvester, among them the Dozier School which has twelve, he having given one to each room in which his daughter was a pupil while attending there. These paintings are principally scenes on the Mississippi. Cornelia Maury's and Miss Meissner's work has also contributed to the beauty of the schools, and in the Wyman, which adjoins "Teachers College", is a large and interesting museum for the public school children.

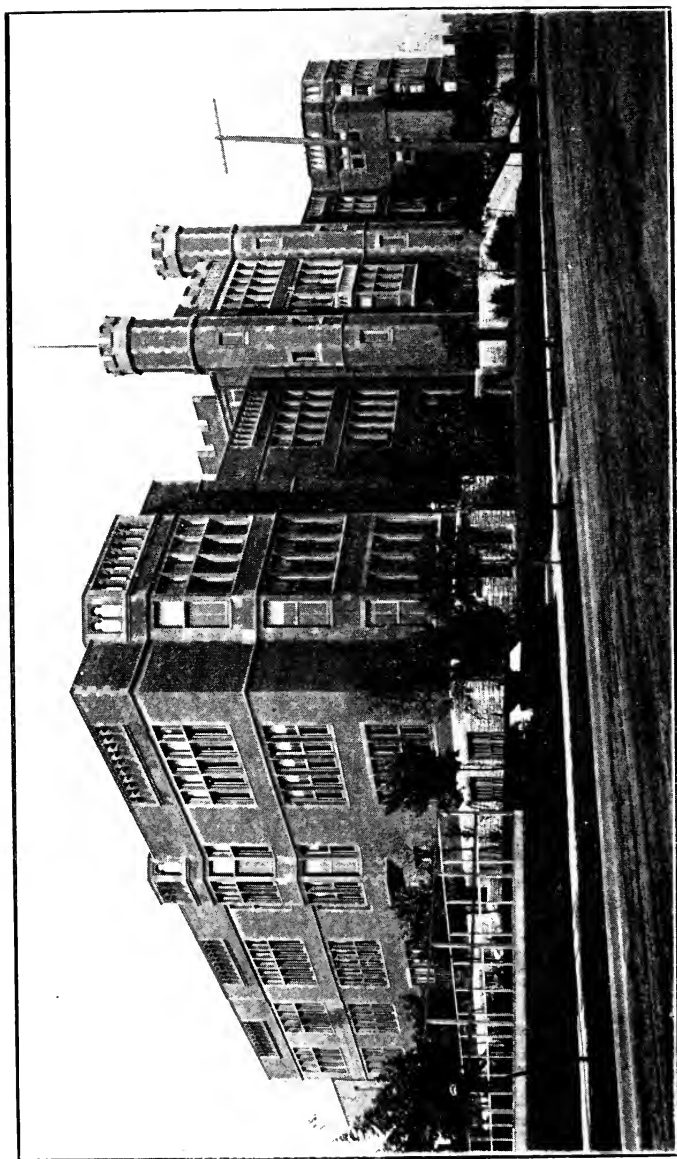
This museum is to be moved to the former homes of the Tower and Manley families, at Park and Grand Avenues, which property has been purchased by the Board of Education for the erection of a building some time later, designed especially for the School Museum. During the past term six-

teen wagon loads of materials were distributed by this Museum each week, to one hundred and six schools of the City. The Museum has been operated four years and has grown from seven hundred collections a week to six thousand a week, showing the value of illustrated lessons.

Teachers' College for the instruction of Saint Louis Public school teachers alone, is located on Theresa and Park Avenues.

The Committee of Instruction have recently recommended to the Board of Education, that five bronze tablets be placed in three of the above schools, and two others, in memory of those for whom the school was named. In the William Clark, in recognition of Governor Clark, as soldier, explorer and citizen; the Edward Hempstead, named for the first Representative in Congress from Saint Louis, and who was instrumental in securing a land grant in Missouri for the Public Schools; the Patrick Henry, in recognition of the civic virtues of Patrick Henry, soldier and Statesman; the David G. Farragut, in memory of Admiral Farragut, and the Rose E. Wright Fanning school, in memory of Mrs. Fanning's connection with the public schools of Saint Louis from 1844 to 1903. This is the only school in the city named for a woman.

The Yeatman High School, on Garrison Avenue, between Palm Avenue and Natural Bridge Road, named for James E. Yeatman, a prominent banker and philanthropist of Saint Louis, and the McKinley High School, on Missouri and Russell Avenues to Ann Avenue, named for William McKinley—President of the United States, each has mural decorations, twenty-eight feet in length and seven feet high, by F. L. Stoddard. In the Yeatman School, the scenes are taken from the life of Mr. Yeatman. The central scene shows him on the Mississippi bringing in the wounded soldiers, commemorative of his services rendered to the sick and wounded soldiers of the Union army, as



McKinley High School.



President of the Western sanitary commission 1861-65.

In the main corridor of the building is a tablet, with inscription in bronze and gold, unveiled in 1906, also commemorative of his work in this commission. Another panel shows him at his desk in the Provident Association, depicting the charitable side of his life, and another shows him in the street meeting small school children.

Mr. Yeatman took the first step in securing free schools for negroes in Missouri, and to his labors the Missouri school for the blind; the Memorial Home; the Woman's Christian Home and many other benevolent institutions are largely due.

The funds for the memorial decorations in the McKinley High School were raised by friends of the school. In the main corridor is a bronze bust of McKinley, also the work of Miss Clara Pfeifer. Recently these two High schools have been presented with copies of the portrait of Friedrich Schiller, the German poet and dramatist, taken from the original by a famous European artist. Both of these schools also have paintings by Stoddard and Wuerpel.

In the Central High School, on Grand Avenue, is a painting by Stoddard, loaned by the Art League, and three others by Wuerpel, Watson and Sylvester, the gifts of outgoing classes.

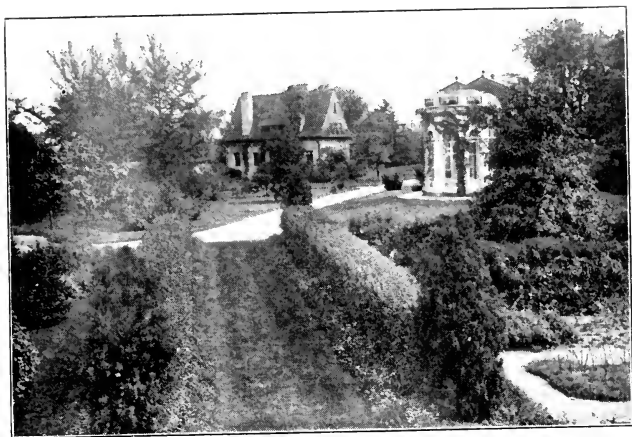
There is also a large collection of selected statuary, the gift of Mr. Rudolph Schmitz. Sixteen pieces of this collection were purchased by him from the German sculptor—Auguste Goerber—during the Louisiana Purchase Exposition. Miss Clara Pfeifer also presented a bust of Dewey to this school, her own work. Mr. Schmitz in connection with the Lincoln Centennial exercises in January 1909, presented busts of Lincoln and Darwin to each of the three High schools—Central, Yeatman and McKinley.

In the Soldan High School, recently completed on Union Avenue, there is to be a tablet and a bronze bust of Mr. Louis Soldan, as memorials to Mr. Soldan, former Superintendent of Instruction, for whom the school was named. A portrait of Mr. Soldan has been presented to the Grant School, Pennsylvania Avenue and Crittenden Street, by the School Patrons Association.

The first colored school in Saint Louis was conducted by Mary McEnnis, a Sister in the Catholic Church, in 1838, the funds being supplied by Southern slave holders.



Music Pavilion, Forest Park.



Shaw's Garden.

## *THE PARKS INCLUDING SHAW'S GARDEN.*

The most beautiful place in Saint Louis, is Shaw's Garden, (also known as the Missouri Botanical Garden) at Flora and Tower Grove Avenues, including about one hundred acres, enclosed by a stone wall. This was formerly the home of Henry Shaw, and by him dedicated to this laudable purpose, with provision made for its maintenance.

Here every variety of flower and shrub is developed to its highest perfection. The hot-houses and green-houses are all arranged with scientific accuracy, filled with the finest specimens of rare and curious vegetation. Shaw's Garden is known the world over as one of rare beauty.

It is open to visitors every day in the week, except Sunday, and on two Sundays in the year, the first in June and the first in September, it is also open to visitors, when an effort is made to have on display all the especially rare and beautiful plants.

An average of fifteen or sixteen thousand visit the garden on these days, the largest attendance being in September 1904, when thirty-three thousand six hundred and ninety persons visited this beautiful spot in one day.

Among the rare plants most admired are the varieties of the lily pond; the Spanish Yacca; orchids; vanilla plantifolia; painted leaved Calladiums; Cactus and aloes, but the insectivorous plants are possibly the most interesting. When a fly alights on one of the leaves the leaf closes up entrapping the fly and holds it there until it is absorbed into the plant, then opens up for the next fly.

The sunken gardens of lantanas now contain the largest collection in the country, if not in the world, there being eighteen thousand different plants. The annual chrysanthemum show is said to outrival in beauty and magnificence the world-renowned exhibit in the private gardens of the Emperor of Japan.

Continued improvements are being made at the garden, recently an addition to the library building was made, another entrance is to be added and many other improvements are planned.

With the co-operation of Washington University, the Missouri Botanical Garden authorities are prepared to establish a more extensive course in applied botany than heretofore, to be known as the "Shaw School of Botany".

Adjoining Shaw's Garden, is TOWER GROVE PARK, also established and provided for by Henry Shaw, who ornamented it with marble busts, and the heroic bronze statues of "Columbus", "Humbolt" and "Shakespeare", the latter three by Von Mueller of Munich, are to be ranked among the art treasures of the city. These statues were placed in 1878, the one of Shakespeare stands on a pedestal of polished red granite, and is eighteen feet high. There are four bas-relief on the sides, depicting scenes from Shakespeare's plays.

In 1899 Olga Nethersole planted an English elm in Tower Grove Park, near the statue of Shakespeare, and later unveiled a bronze tablet, presented by her to the park. This tablet is imbedded in a block of rough hewn granite, and marks the site of the elm she had planted. On her visits to Saint Louis it is Miss Nethersole's custom to visit this Forest of Avon in the park.

Saint Louis has two thousand two hundred and forty acres in parks, the first ground for this purpose being set apart from the commons in 1812, following an Act of Congress, June 13, 1812, granting the common field lots and commons to the town for school purposes. The first private gift of the kind was probably in 1816, when three citizens, Colonel William Chambers, Major William Christy and Major Thomas Wright donated land in North Saint Louis for a church, school and public park.

FOREST PARK is the largest of the Saint Louis parks, and next to the largest in the United States, containing one thousand three hundred and seventy-four acres. This park was established in 1874 on the western border of the city. It is traversed by fine driveways, through grounds made beautiful by forest trees, lakes, flowers, shrubbery and landscape gardening.

Directly in front of the Museum of Fine Arts in the park, is a colossal Equestrian statue "Saint Louis", by Charles E. Niehaus. There is also a statue of General Franz Sigel, by Robert Cauer, and near the main, and most attractive entrance, at Kingshighway and Lindell Boulevards, is a statue of General Frank P. Blair, and a bronze and stone fountain, the latter by Romanelli. This "Fountain Angel" was presented to the city by David N. O'Neil.

The bronze statue of Edward Bates, eighteen feet in height, at the southwest entrance of this park, is a striking example of the work of the sculptor James Wilson Alexander MacDonald, known



**Forest Park.**

as America's oldest sculptor, and who recently died in Saint Louis.

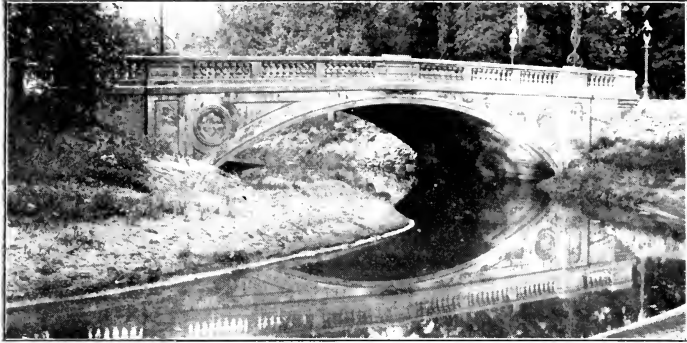
This statue, unveiled in 1876 by Miss Minnie Holiday, was modeled in 1871, just after the artist had completed a colossal bust of Washington Irving for Prospect Park, Brooklyn, N. Y.

The Zoo connected with the park contains elk, buffalo, deer, bears of several varieties, and many smaller animals, a delight to

children.

Forest Park will be remembered as the scene of the great Louisiana Purchase Exposition in 1904, it being divided in half for that purpose. The Louisiana Purchase Exposition Company have been spending the years since the close of the fair in restoring it to its former beauty, being under bond to do so. It is estimated the improvements put in the park in the restoration could not be duplicated for less than one and one-half million dollars, and is now ready for acceptance by the city.

The four new bridges over the river Des Peres have been named for the buildings which stood nearest them—"Liberal Arts", "Manufactures", "Education" and "Transportation". They



**Bridge, Forest Park.**

are of steel with concrete abutments, the only wood in them being the flooring. The Exposition Company have also erected a magnificent shelter house on the site of the Missouri building, overlooking nearly one half of the park, the central residence section of the city westward from Union avenue, Washington University and University City.

This building will seat several hundred people, and if necessary shelter one thousand—the architect is George H. Kessler, landscape architect of the Louisiana Exposition.

On condition that a Two hundred thousand dollar statue to Thomas Jefferson be erected on the site of the United States Government building, the United States government has relinquished all claim to any surplus the Louisiana Purchase Exposition Company may have remaining after all obligations are met. This statue is to be erected surrounded by sunken gardens.

LAFAYETTE PARK is the oldest existing park in the city, being acquired in 1844, bordering on Lafayette, Mississippi, Park and Missouri Ave-

nues, and is the one devastated by the Cyclone of May 1896. Despite this, it is again a beautiful park.

Here is a statue of Washington, and is a replica of the bust of Washington made at Mount Vernon, by Jeane Antoine Houdan, in 1785. The original is now in the State Capitol of Virginia.

In the exact center of the park is a statue of Thomas H. Benton, the first Senator from Missouri, flanked by three cannon, trophies of the war of 1776. This statue was modeled in 1860 by Harriet Hosmer, then the most prominent American sculptor, and a replica made in bronze in Munich. After a delay of several years, on account of the Civil War, the statue was placed in 1865, and unveiled by Mrs. Jessie Benton Fremont, daughter of Senator Benton. The statue, costing \$36,000, is eighteen feet high, mounted on a granite base. Benton is represented as wearing the famous cloak he generally wore in cool weather, in the attitude of saying "There is the East; there is India", used in his memorable speech at the railroad convention in Saint Louis in 1849.

The cannon flanking Benton's statue were part of the armament of the British warship "Acteon", the largest of a fleet of vessels which entered Charleston harbor for the purpose of bombarding Fort Moultrie. During the engagement this ship was sunk and lay undisturbed at the bottom of the sea for a period of one hundred and eleven years. In 1887 a British steamer struck on this obstruction, and the United States authorities investigated, finding these cannon.

They were later sold by the government at auction, and three of the five guns were, in 1890, bought by Captain Hodges of this city, for the Missouri Commandry of the Loyal Legion, and in 1897 by this organization placed in the park. They are mounted on carriages modeled after the original design.



COMPTON HILL PARK was not originally designed as a park, but as a part of the Reservoir grounds. It contains about forty acres, bounded by Grand, Lafayette, Louisiana and Russell Avenues. It is one of the most beautiful spots within the city limits, made so by natural forest trees and landscape gardening. The great distributing reservoir, with a capacity of sixty million gallons, stands on the high ground in the center of this plot.

This water tower forms a part of the city's water system, the entire plant costing more than thirty million dollars, with a daily water supply of more than one hundred million gallons.

Recently a new coagulant house has been completed at the Chain of Rocks, composed of eight immense cylinders, each holding three hundred and fifty tons of lime or copperas, and a large mixing tank separating the big cylinders, four at each end of the building.

This clarifying process is a Saint Louis idea, and when complete, this building will be the best arranged and most perfect that has ever been put together for the purpose, costing one hundred thousand dollars.



**Water Tower.**

The line required for this work amounts to about fifty tons a day, or fourteen thousand tons a year, and about six thousand tons of copperas a year, at a total expense of one hundred and twenty-three thousand annually. An electric switchboard enables one man to manage the entire plant.

The entire plan is that of Water Commissioner Ben C. Adkins, to whom, in 1904, Saint Louis owes her first clarified water, known as the Wixford-Adkins process, now famous throughout the country, and under whose personal supervision the Chain of Rocks water plant was planned and constructed.

LYON PARK, named in honor of General Nathaniel Lyon, of Civil War fame, is a small park of eleven acres, located on Broadway and Arsenal Street, being the western portion of the old arsenal grounds. The site was granted by Congress in 1869, on condition that a monument to General Lyon be erected thereon, he being in command of the arsenal in 1861.

The monument is of red granite, twenty-eight feet high, resting on a square base. On the shaft is a bronze medallion bearing the likeness of General Lyon, and another medallion representing an allegorical scene, the central figure a lion. One of the public schools is also named in honor of General Lyon.

O'FALLON PARK, named in honor of Colonel John O'Fallon, and overlooking the Mississippi river, gives a commanding view of the surrounding country. The main entrance is on Florissant Avenue.

Near this entrance is a lake covering six and one-half acres, affording pleasant boating. Many large forest trees, carefully preserved by Colonel O'Fallon, add to the beauty of this park which covers one hundred and fifty-eight acres.

CARONDELET PARK, of one hundred and eighty acres, has been left practically in its natural

state. It contains a large lake and deer paddock, and many rustic foot bridges, and is located on Ninth and Kansas Streets. Finely wooded and lending itself topographically to the best effects in slope and valley, this park is, in many respects, the peer of any Saint Louis public ground.

There are a number of other parks throughout the city, and a new one to be dedicated during the Centennial, will be of much interest to Saint Louis,



**Grotto, Carondelet Park.**

as including the site of the old Fair Grounds, on North Grand Avenue, containing one hundred and forty-three acres. This ground was first secured for Fair purposes in 1856, and contained forty acres.

For nearly half a century the annual Saint Louis Fair was noted throughout the state, and to attend was a great event for those coming from the remote sections.

The Prince of Wales (now King Edward) was entertained at the Saint Louis Fair in 1860,

at the last brilliant gathering on these grounds until after the war. During the war the Fair was closed, and a part of the grounds used for cantonments, where from five thousand to ten thousand soldiers were drilled—the site being called Benton Barracks—the pagoda was used for a military hospital, and other buildings for stables and store houses. The location and surroundings make this property valuable for park purposes, and the name "Fairground" seems most fitting.

This park is to be essentially a play ground.

Public Playgrounds now form an interesting and important feature in connection with the parks. This movement was started in 1900 by the Wednesday Club.

In 1901 the "Vacation Playgrounds Committee of Saint Louis and Suburbs" was organized, and continued to develop, with the assistance of other organizations, until it was known as the "Saint Louis Playgrounds Association", which association was dissolved in 1908 by reason of the City taking over the playgrounds and the entire work of public recreation. Under a Public Recreation Commission, composed of five members, the Park Commissioner as chairman, and four residents of the City, playgrounds and athletic fields, public baths and swimming pools are conducted for the benefit of the City children. In 1905 the buildings, appliances and equipment of "The Model Playground and Nursery" in Forest Park, which was on exhibition and in operation during the Louisiana Purchase Exposition, were bought by private subscription and donated to the City. It has been removed to a new location in the park.

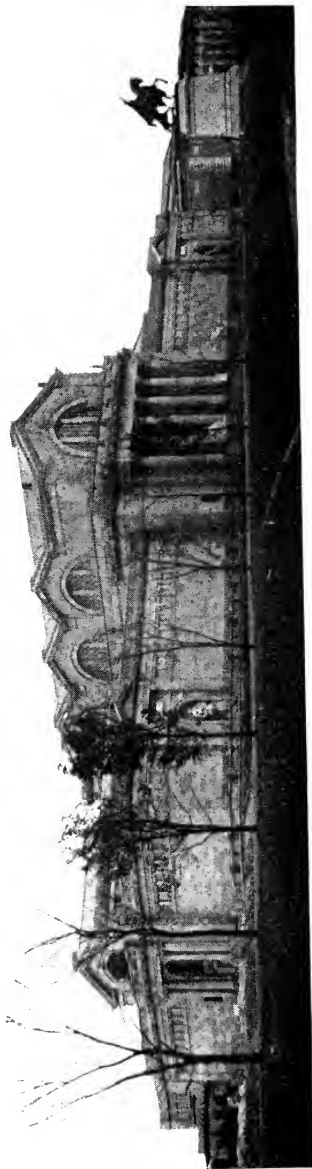
## THE MUSEUM OF FINE ARTS.

An attractive building, located in Forest Park, was built for the Louisiana Purchase Exposition as a permanent building—Cass Gilbert, architect.

Lovers of art will enjoy viewing the comprehensive collection of the works of American sculptors, in the form of casts, bronzes and marbles, perhaps the best in existence; the fine collection of paintings, among them the work of the American artists LaFarge William M. Hunt, Benjamin West, Edmund C. Tarbell, Troyon, Dewing, Harrison and others. One of Tarbell's—"Preparing for the Matinee", deserves especial mention, he being considered one of America's best painters. A Missouri artist, J. Carroll Beckwith, and several Saint Louis artists, F. L. Stoddard, E. H. Wuerpel, F. G. Carpenter et al., are also represented by paintings that command admiration. A large painting, "The Buffalo Hunt", by Charles F. (Carl) Wimar, of Saint Louis, deceased in 1862, has been loaned by the owner. Three others by Wimar belong to the Museum collection, "A Buffalo Hunt", "Buffalo Crossing the Yellowstone" and "The Wounded Buffalo". Most of Wimar's paintings portray some feature of Indian life, and he was called the "Indian painter". His best work, the "Captive Charger", painted while a student at Duesseldorf, is now in London. His "Buffalo Hunt" was so admired by the Prince of Wales while in Saint Louis in 1860, that he ordered a replica, which was hung in Westminster Palace.

No artist before or since has used exactly the same methods as Wimar, and he possibly stands alone as finishing each portion of his picture as he works—i. e., a figure of a group will be complete, and the remainder of the picture untouched.

In the Hall of Arts or Sculpture Hall is the exhibit of American sculpture, containing with other important statuary the bulk of the American



Museum of Fine Arts.

sculpture exhibited at the Exposition in 1904, including the "grand prize" examples. Most of these pieces have been presented by the artists. A bronze statue, "The Guiding Spirit of Saint Louis", by Charles H. Niehaus, and other pieces were presented by the Louisiana Purchase Exposition. Over the east and west doors leading from this Hall are the Saint Elizabeth Mosaics, replicas of the memorial decorations from the "Elizabeth" Ladies' Bower in the Wartburg, Germany, exhibited at the Exposition, and presented to the Museum by Adolphus Busch. In an east gallery is a carved chimney piece (French Renaissance) and iron (Italian) workmanship, the gift of Mr. and Mrs. Ezra Linley.

Many other Saint Louisans have presented paintings and other gifts to the Museum, and from an endowment fund, given by Mr. W. K. Bixby, from twelve to fifteen thousand dollars annually are available for the purchase of paintings. Mr. Bixby has also made special gifts of paintings, having recently added a notable collection of eight American paintings. One of them, George Fuller's "Bringing Home the Cow", is a fine example of the work of one of America's greatest technicians of the Nineteenth Century. A portrait of Lord Byron, by William E. West, is possibly the most important historically, and another, "Before the Gringoes Came", is by a California artist, Charles Rollo Peters, who has won an international reputation as a moonlight painter, and was awarded a medal by the Jury of Awards of the Louisiana Purchase Exposition. Two others, by Leonard Ochtman and Thomas W. Dewing, won recognition at the Exposition.

Other paintings in the galleries receiving awards of medals, are "Wild Geese", by Bruno Liljefors—Chicago World's Fair, 1893; "Marguerite", by Joaquin Sorolla-y-Bastida, Chicago 1893, and presented to the Museum by Mr. Charles

Nagel; "The Puritan", by Augustus Saint-Gaudens—Louisiana Purchase Exposition, Saint Louis 1904; "Twilight", by Alexander Harrison—American Art Association 1885; "Sand Dunes, Southern France", by L. G. Belouse—Paris Salon, 1878.

Of the statuary, "Sin", by Charles Albert Lopez; "Hahnemann", by Charles H. Niehaus; "Paradise Lost", by Hans Schuler; "The Stone Age", by John J. Boyle; "William Ellery Channing", by Herbert Adams and "Cowboy at Rest", by Solon H. Borglum received medals at the Louisiana Purchase Exposition, 1904, and "Young Sophocles", by John Donoghue, at Chicago in 1893. Of this piece of statuary, Charles H. Niehaus has said, "Undoubtedly that is the most perfect picture ever produced by an American artist". "General Warren", by Paul Wayland Bartlett, received a Grand Prize at Saint Louis in 1904.

German Art of the Fifteenth Century is represented by masterpieces of Peter Vischer and Veit Stoss. The great work by Peter Vischer—the Shrine of St. Sebald, in the church of St. Sebald, Nuremberg, is represented by a cast from the original, and is the only reproduction of this great work in America. It stands in the east wing of the Museum.

Italian Art of the Renaissance period, is represented by works of Donatello, Michael Angelo and Ghiberti. The Gates of the Baptistery at Florence, the greatest work of Lorenzo Ghiberti, are shown on the right of Central or Sculpture Hall, and with the Shrine of St. Sebald, affords the student an opportunity of comparing the two chief works of art in metal by these masters of the Italian and German schools.

The Sculpture galleries contain examples of work illustrating the different periods of art history from Egyptian art at the time of Amenophis III, to Italian art at the time of Michael Angelo.

Among the important works of Greek art may



be mentioned casts from the original marbles of the groups taken from the west pediment of the temple of Aegina, now in the Glyptothek, Munich; the celebrated Hermes, with the infant Dionysos, by Praxiteles, discovered at Olympia in 1877; selections from the Elgin marbles in the British Museum, comprising the Frieze of the Parthenon (west side) and others.

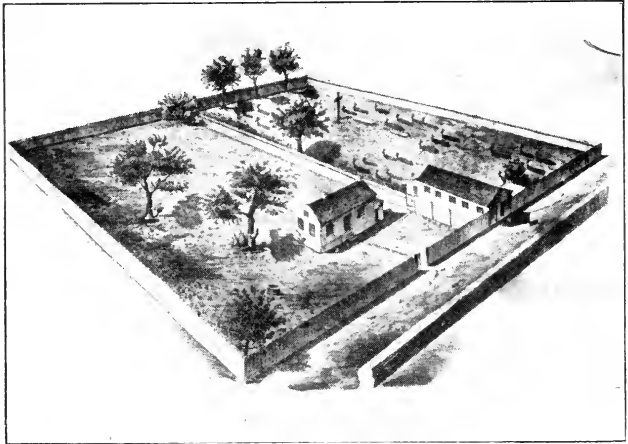
There is also a large collection of pottery and carvings, reproductions of the Pompeian bronzes, and some paintings of the modern schools of Russia, Spain, France, Germany and Italian. On the Museum building itself, are two bronze Griffins, by A. Phimister Proctor, and five symbolic statues, by Elwel, Linder, Jaegers, Gellert and Heber, and three High Reliefs, by Hermon MacNeil, will be placed in the near future over the front entrance, representing "Music", "Architecture" and "Literature".

A bronze tablet, nine and one-half by four and one half feet, and costing over three thousand dollars, will be placed in one of the walls of this Museum. One half of the tablet showing a birds-eye view of the Exposition, the other half bearing an inscription commemorative of the object of the Exposition and the erection of the Art Museum.

Dr. Paul Clemens, of Bonn University, who might be styled the German imperial connoisseur, has said that the Saint Louis Museum of Fine Arts possessed the best nucleus of valuable paintings and statuary of any similar institution in America.

Most of the exhibits in this building are the property of Washington University.





First Church in Saint Louis, 1770, Second and Walnut.

## CHURCHES.

The old Cathedral (Catholic) is one of the historic structures of the City, and a monument to the pioneer Catholic settlers. It is on Walnut and Second Streets, and marks the spot where was built the first church, of logs, in Saint Louis in 1770. Father Gibault celebrated the first mass.

Through Bishop Rosati, the first Bishop of Saint Louis, and builder of this Cathedral, who was a class mate of Gregory XVI, this church obtained favors which no other church has in the world, except the Basilicas in Rome. One of the most noteworthy favors granted by the Pope, was an indulgence which is only granted to pilgrims visiting the seven Roman Basilicas. By special indult this indulgence may be gained by visiting the three altars in the Saint Louis Cathedral, though no other church or Cathedral is so privileged.

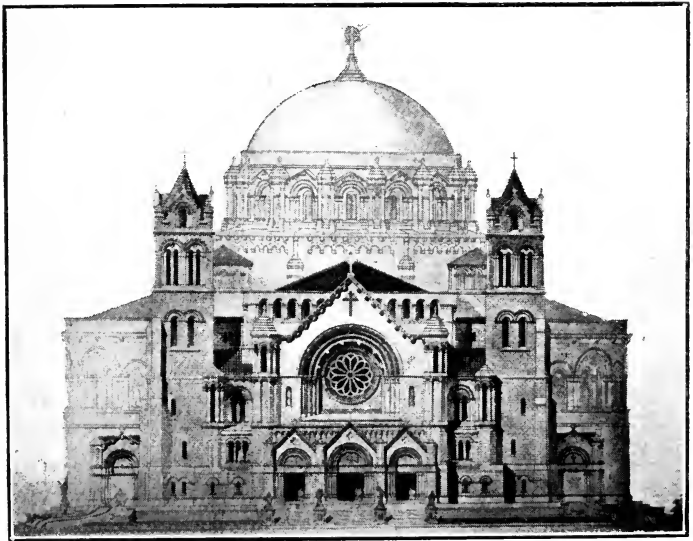
In striking contrast to the first home of logs,



**Old Cathedral, Second and Walnut, Still Standing.**

will be the new Cathedral, to be erected on Lindell Boulevard, Newstead and Maryland Avenues, when finished to represent one of the most magnificent of modern American Cathedrals. Some idea of its magnitude may be obtained from a comparison of some of its dimensions with the great Westminster, London.

The greatest length of Westminster is three hundred and sixty feet—the Saint Louis Cathedral, three hundred and eighty; the greatest width of Westminster one hundred and seventeen feet—Saint Louis Cathedral two hundred and twelve; the clear open Auditorium Westminster, twelve thousand feet—Saint Louis Cathedral fifteen thousand three hundred feet, in all its proportions being larger than Westminster, with an ultimate seating capacity of between four thousand and four thousand five hundred people.



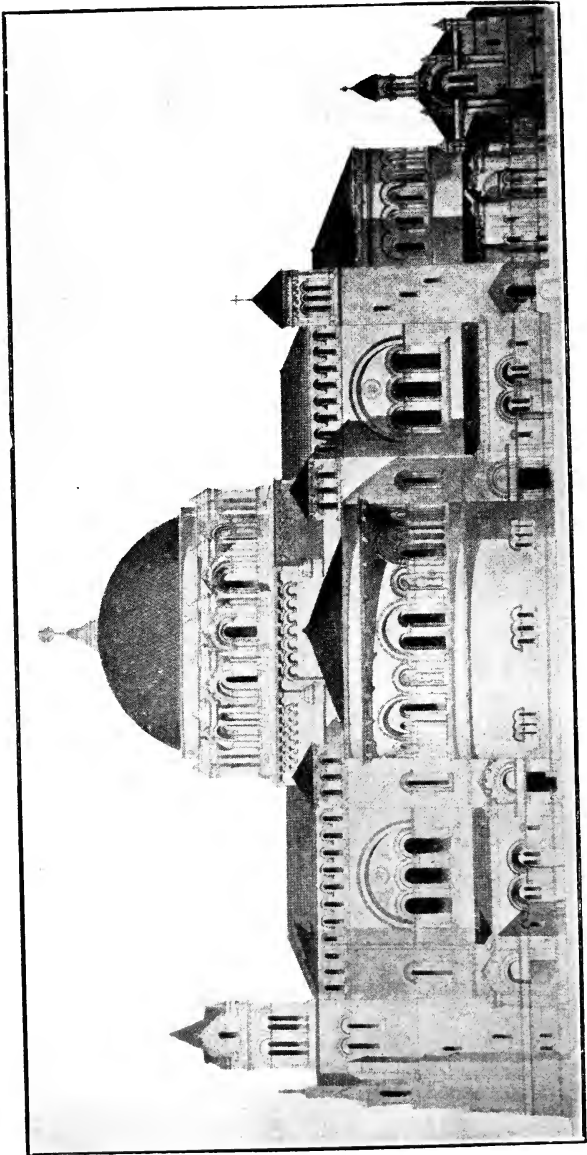
Cathedral, East Elevation.

The corner stone, of polished Missouri granite, was laid October 18, 1908, two hours and fifteen minutes being required for the parade of forty thousand Catholics to pass the reviewing stand, being the largest demonstration of the kind in the history of the Catholic church of the West.

The plan of the building is a beautiful development with broad large nave and circular transepts, continuous ambulatories encircling the entire structure, both in main and clere story, and connecting, in a convenient manner, each and every feature of the building without entering or crossing the nave, transepts, sanctuary or chapels. While the building is original in composition and possesses an individuality all its own, which will make it known and spoken of as "The Cathedral of Saint Louis", in the details and character of the exterior, it is of a pure type of Romanesque, the motifs having been studied from the most exalted examples of the style as found in the great churches throughout the south of France.

The interior design is developed on true lines of the best examples of Byzantine, the earliest and most beautiful of all Christian architecture, and lends itself in the highest degree to decorative motifs, both mural and mosaic. With its many columns of rare and varied colored marbles, surmounted with gilded, carved caps, walls to spring of arches, lined with old convent sienna, rich in tone and varied in grain, the spandril above arches, band courses, architraves and balustrades of highly illuminated inlaid mosaic, with varied interlacing patterns, pendentives and tympanums, all brought into harmony of tone and elegance of design, produce an interior superior to any in the country, and is intended to be almost barbaric in the grandeur of colors. The murals and mosaics from the hands of masters, will make this edifice a religious art palace.

The sanctuary is flanked on either side by



Cathedral, North and South Front Elevation.

large and imposing chapels, dedicated to the Blessed Sacrament on the right and Our Lady on the left. Another beautiful feature of the interior is the entrance to the crypt in the basement, through broad marble stairways, descending into same and protected by large imposing buttresses and balustrades.

The marbles for the interior will be of the old convent Sienna, Alps green, Rose Numidian and Pavanazzo and other rare and colored marbles, highly polished and selected to be in full harmony with decorative motifs. The building is to be absolutely fireproof, the glass being secured in the walls in bronze frames, and the doors of ornamental cast bronze in decorations illustrating the Biblical Historical events.

Another Catholic edifice of striking beauty, is St. Alphonsus (Rock Church), on Grand and Finney Avenues, being one of the most beautiful examples of pure Gothic architecture in the country, after St. Patrick's Cathedral in New York.

Christ's Church Cathedral (Episcopal), at the corner of Thirteenth and Locust Streets, claims a certain interest as the mother church and Cathedral of the Diocese of Missouri, and is the first parish of the Protestant Episcopal Church founded west of the Mississippi. The old articles of association, yellow with age, bearing the date 1819, still hang in the chapter room. Among the signers of this paper was Governor William Clark, explorer of the great West; Thomas F. Riddick, member of the Territorial Council; Governor McNair; William H. Ashley, Lieutenant-Governor of Missouri; Thomas H. Benton and other prominent men.

In this church, one of the finest parish churches of the continent, are a number of memorial windows, among them one to George Rogers Clark. The great organ is a memorial to

Captain Silas Bent, who served this church for sixteen years as Vestryman and Warden, and made many generous contributions. He was a naval officer and with Commodore Perry when he opened Japan to the outside world, and a son of Silas Bent who in 1807 was first Judge of the Court of Common Pleas for the district of Saint Louis, in 1809 presiding Judge of the Saint Louis Court and signed the first town charter. In 1811 becoming Supreme Judge of the Territory.

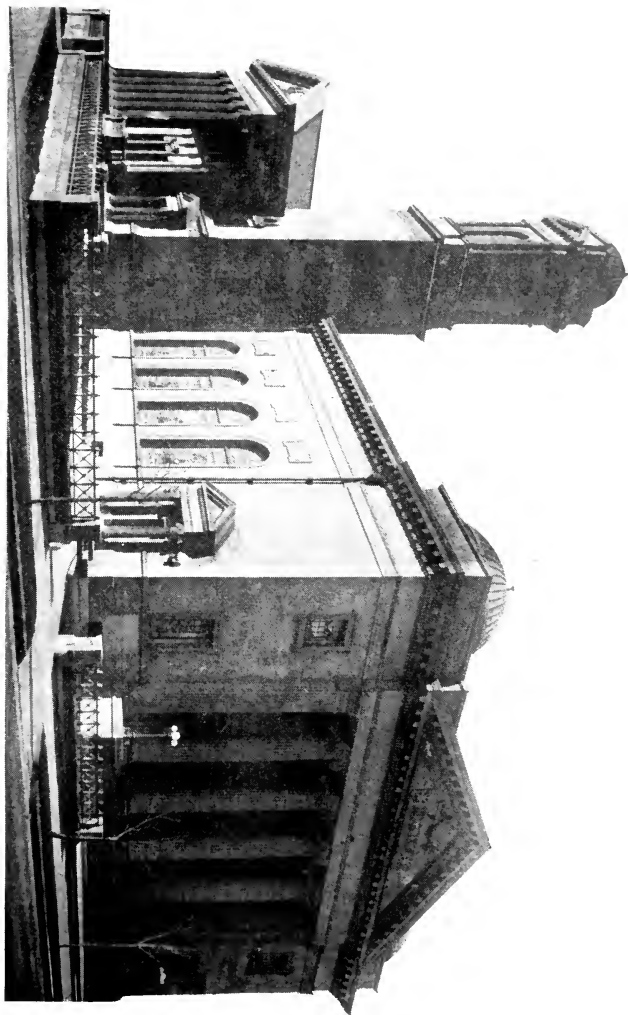
A group of buildings on Kingshighway, including several churches, is well worth visiting. St. John's Methodist Episcopal Church South in this group, is ideal, developed in classic simplicity, neither pure Greek nor pure Roman, but belonging to the Italian Renaissance of the Fifteenth Century, a style used by some of the finest churches in the world. The ornamentation chosen for the columns in the great northern and eastern facades are of the chaste Ionic type. The corner stone was laid in 1901.

The Second Baptist Church, and First Church of Christ (Scientist) are by Mauran, Russell & Garden, architects.

The First Church was built in 1905. A very beautiful building of brick and stone of Renaissance design, with good simple detail, and an attached portico of the Doric order. The landscape effect of the grounds is very charming.

Temple Israel, on an opposite corner from St. John's and the Second Baptist, is a magnificent building of stone, also completed in the fall of 1908. A Roman Temple, costing \$200,000, in the Corinthian order, with stone columns and richly carved capitals and frieze. (Barnet, Haynes & Barnet, architects.) The entire interior is executed in Caen stone, making a marked contrast with the rich colors of the windows and the Pompeian green bronze of the chandeliers and fixtures.





St. John's M. E. Church South.

The windows, which are memorials, show symbols of the Jewish faith.

A most artistic paneling of glass mosaic is placed around the inclosure within the wall for "the ark of the covenant", and is unlike anything that has ever been done in the West. This gold and iridescent mosaic changes with every change of the light and air, never appearing alike on any two days, and its opalescent hues vary as the spectator stands in different parts of the building. This decoration, surrounded by beautifully designed grill work, is all within a great arch whose purpose is to conceal the organ pipes. The rich gallery of bronze over the organ has upon it, placed in relief, the ten commandments and "Crown of the Law", with rays of light radiating from the tablets. The rabbi's study is designed in old English, handsomely wainscoted and paneled in bog oak, the walls in delft blue. A massive fireplace is constructed of Gray Roman brick with carved stone corbels supporting the massive shelf.

The Second Baptist, completed in the fall of 1908, possibly presents more unique features than any others of this group. It is Italian Gothic, peculiar to churches of Lombardy. The church and chapel are two separate buildings, connected by an open cloister at the front, and a closed arcade in the rear, forming a Court with sunken pool and gardens. At the center of the rear of the court rises a graceful Campanile, two hundred and fifteen feet in height, reminiscent of the best towers in Italy. This tower was the gift of Mr. Francis H. Ludington, who appropriated \$35,000 for that purpose and also contributed liberally to the building.

Within a block of these churches is the Tuscan Lodge (Masonic), by Albert B. Groves, at the northwest corner of Kingshighway and Westminster Boulevards, completed in 1908. A Doric



**Second Baptist Church.**

Temple, built of brick and stone, with carefully studied Greek detail, perhaps the most successful study of this style in Saint Louis. Mr. Scott Blewett is master of this lodge, whose membership comprises many prominent Saint Louisans.

The Second Presbyterian Church, on the northwest corner of Taylor Avenue and Westminster Place, is a beautiful building of stone, built in 1901. T. C. Link, the architect, used in the exterior design Romanesque, made popular by H. H. Richardson. This building is very massive in detail, with carved foliage in capitals. The central tower strongly resembles that of Trinity Church, Boston, which in turn was modeled closely after that of the Cathedral of Salamanca in Spain. The interior shows Romanesque detail with strong touches of Byzantine, and the beauty is enhanced by many stained glass windows of good design, by Tiffany and others.

On Union Avenue, near Delmar Avenue, in another attractive group of buildings, is the Pilgrim Congregational Church, built of rock faced, red Missouri granite, trimmed with blue Bedford stone. This building of pure Romanesque, cost \$250,000. (Russell, Mauran & Garden, architects.) One of the especial features is the great triple window in the front.

The pews are darkened quartered oak, and the walls richly paneled in the same material, the color scheme deepening toward the massive beams above, which are mediaeval in effect.

The clock and beautiful chimes of the old edifice were used in this new building.

Within a block is the new Union Avenue Christian Church, built of buff Bedford stone with granite steps and base, and a red tile roof, a beautiful example of the Italian Romanesque style of architecture. There are two parts to the building, the auditorium and the chapel building, both under the same roof and connected by spacious vestibules at the north and south. The nave and transepts of the main auditorium are surmounted by barrel vaults and the central space with groin vaulting, in the center of which is worked a glass quatrifoil which is filled with art glass through which a soft mellow light streams through the auditorium. This room is designed in the Byzantine style, of which St. Mark's, in Venice, and St. Sophia, at Constantinople, are splendid examples. The baptistry is finished in white Italian marble with a waterfall in the rear. (Albert B. Groves, architect.)

Near this church is the Central Presbyterian Church by Mariner and Labeaume. Built in 1907 of brick, with stone trimmings, in modern version of Gothic. The interior is brick with timber ceilings. The tower remains incomplete.

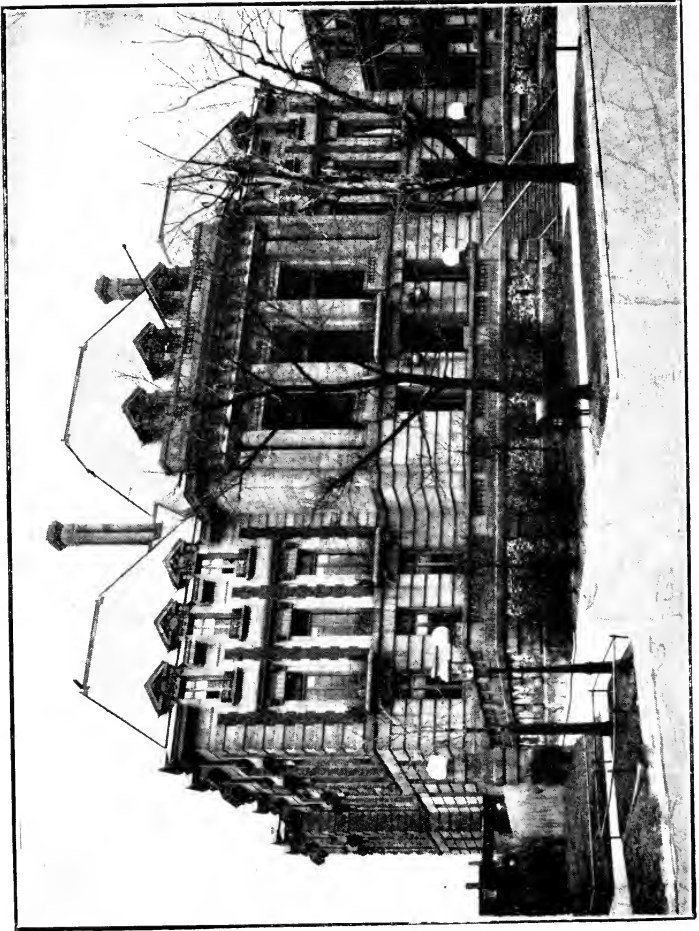
Two memorial windows of great artistic beauty were unveiled in 1908, in memory of the

late A. F. Shapleigh and wife. These windows are in mosaic, each window has almost a dozen figures and the two windows contain about fourteen thousand pieces, representing "Charity" and "The Adoration of the Wise Men". Another window of special note, is that donated by Mrs. Rolla Wells in memory of her father and mother, Henry Lloyd Parker and Jane Howard Parker. This window, designed by Tiffany of New York, has a central figure with two adoring angels. The organ in this church is a memorial by the Hodgman family in honor of their brother, Charles Hodgman.

### CLUBS.

The Saint Louis Club, at 3663 Lindell Boulevard, is one of the fashionable young men's clubs of the City, organized in 1878. The building is copied after the French chateau, and built of stone, with entrances on Lindell Boulevard and Olive Street. The principal feature of the interior is the grand stairway in gold, marble and wrought iron. The ladies' cafe is paneled in rose brocade silk, and the walls of the large ball room are in silk tapestry. The library is finished and furnished in solid mahogany, the walls paneled in rich green leather embellished with gold, further adorned with paintings of the most prominent ex-presidents. The large dining room is in Pompeian red.

The Saint Louis Club is the scene of many, if not most, of the brilliant social functions held in Saint Louis. Many of the debutantes are given their initial ball here, and prominent visitors are always extended the hospitality of the Club. It was here that Prince Henry of Prussia was entertained when he visited Saint Louis in 1902, and during the Louisiana Purchase Exposition, practically all the notables in attendance were entertained by the Club.



One of the most brilliant receptions ever held in Saint Louis was given here during the Exposition, at which every foreign government was represented by its titled representative.

Resident membership in this Club is limited to six hundred, non-resident, three hundred, and life members to fifty.

The UNIVERSITY CLUB, at Grand and Washington Avenues, is the oldest club in the City, having been organized in December 1871, with its first home on Ninth Street, now occupied by the Century building, and at that time considered a long way from the business section.

The first intention was to admit only graduates of Universities and Colleges, but it was finally agreed that one-fifth might be non-graduates. In 1874 even this restriction was removed, and membership placed upon the same basis as in any other social club. However, the first idea has prevailed, and the membership is largely College men.

This club after occupying many homes, in 1896 purchased the old Allen home, the present building, which in a manner is commemorative of its first president, Honorable Thomas Allen.

The MERCANTILE CLUB, at the southwest corner of Seventh and Locust Streets, was organized in October 1881, with a chartered life of one thousand years. The object being "for the education in, and discussion of themes tending to train its members in sentiments of good will and morality in the community, and the promotion of the public welfare."

It has been the policy of the members to so conduct this club, that the most honorable business men or citizens would be honored by a membership therein.

In 1893, the present club building, of stone and brick, was completed at a cost of more than four hundred thousand dollars—I. S. Taylor, architect.

The COLUMBIAN CLUB, at 3909 Lindell Boulevard, is the leading Hebrew club of the City. In 1893 its building was erected at a cost of one hundred and seventy-five thousand dollars.

This club house is a massive square building of yellow brick, with white stone trimmings, especial attention having been given to the front facade. The interior is rich in elegant simplicity.

This club was organized in May 1892.

The ARTIST'S GUILD, one of the artistic buildings on Union Avenue, is the club house of Saint Louis artists, where are found representative works of such artists as C. G. Waldeck; Fred Carpenter, now studying abroad; E. H. Wuerpel; F. O. Sylvester; O. E. Berninghaus; Dawson Watson; Sylvester P. Annan and G. Wolf, in oil, and in water colors by F. H. Woolrych; busts and pottery by Miss Jones, Messrs. Bringhurst and Zolnay; book binding by Miss Bulkly, and statuary by Miss Schulenberg.

On the east wall, facing the entrance, is a frieze by Mr. Charles H. Field (formerly a student in the Saint Louis School of Fine Arts) and M. Casteluccio, of Paris. It is a copy of an original decoration done by Puvis de Chavannes for the French government, which original occupies the lower part of the wall space that extends in a half ellipse at the rear of the Speaker's platform in the great auditorium of the Sorbonne (University of Paris).

On the first and third Thursday evenings of each month the members are entertained at dinner in the artistic rathskeller, and on Sunday afternoons tea is served to the public who may visit the building.

The Burns Club also holds its meetings in this building, and on the second floor have an interesting room furnished with relics of Robert Burns.

THE RACQUET CLUB, on Kingshighway,



near the group of church edifices, is the latest addition to the clubs of Saint Louis.

This large and imposing club building was opened on January 1, 1908, and contains besides the usual club features, a handsome living room sixty-six feet by thirty-seven feet; racquet and hand-ball courts; plunge and Turkish baths and sixteen bed rooms for members.

The present membership is three hundred and twenty-eight.

A number of country clubs have beautiful grounds and club buildings adjacent to Saint Louis, where golf and other outdoor sports are enjoyed. Notably the "Country Club", near Clayton; the "Glen Echo", on the Ferguson line; the "Normandy", on the St. Charles road; the Algonquin and others.

Two women's clubs form a feature of the social life in Saint Louis, namely, "The Wednesday Club" and "The Saint Louis Woman's Club".

Of these two, the Wednesday Club is the larger, organized in 1889 as the Shelly Club, and in 1890 re-organized as the "Wednesday Club". The membership the first year being limited to one hundred, now the membership limit is five hundred. In October, 1908, this club opened a new club house, at Westminster and Taylor avenues. It is an attractive two-story building costing forty-five thousand dollars.

Entering on Westminster is the main hall. The first floor is devoted to an auditorium which seats six hundred people. It is decorated in panels, with a beamed ceiling. A small gallery on the left, known as the "cozy corner", is furnished in wicker and mahogany. Adjoining this room on the north is a library and reading room.

A much admired painting, by F. G. Carpenter, has been presented to the club by Mr. W. K. Bixby, and a handsome mahogany table is the gift of the founders of the club.

The Saint Louis Woman's Club was organized in 1903, and now has a membership of two hundred and twenty-eight, containing the names of some of the most prominent women in Saint Louis. This Club leased the old Shapleigh home, at 3621 Washington boulevard, which, furnished in rich hangings, handsome furniture and beautiful, large, gilt framed mirrors, makes a delightful club house.

In the double parlors, the decorations are in dark green, with mahogany furniture—the library and tea rooms being furnished with oak in mission style, the pictures etchings by James Montgomery Flagg.

The large ball room is in pink, the hangings of silk and velvet. Here are held balls, large receptions, theatricals, etc. A small stage making the latter possible.

Mrs. John O'Fallon Delaney is president, and Miss Sophie Sloan, secretary.



## HOTELS.

The Southern Hotel is the oldest first-class hotel in the city.

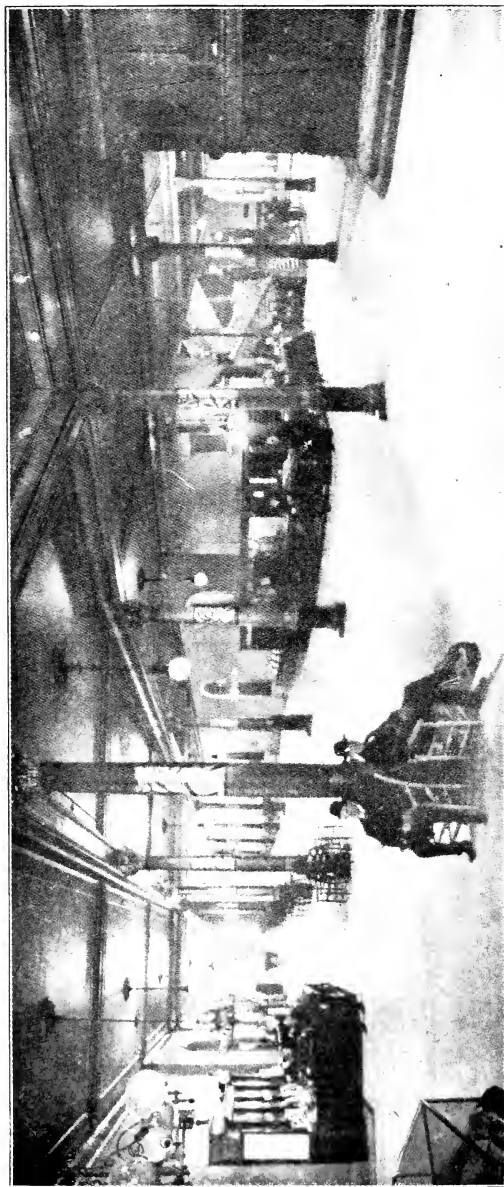
A company was chartered in 1857 to supply the city with hotel accommodations which should in all respects equal those of the older and larger cities of the United States, and a block bounded by Fourth, Walnut, Fifth and Elm streets was purchased as a site. Work was begun in 1858, but the building was not completed until in 1865, due principally to the disturbances of war. This building was destroyed by fire in April 1877. The work of rebuilding began in 1879, and in May 1881 a new fire-proof building was opened with a grand ball, one of the well remembered society events of Saint Louis.

The tickets were \$10.00 for gentlemen, and \$5.00 for ladies, the invitations, programmes and tickets costing about \$1,500.00 and the floral decorations \$2,500.00.

On entering the Southern hotel one is impressed with its spaciousness and homelike elegance. The halls and parlors compare favorably with the Weisser Saal of the Berlin castle, or the finest salons of the French capital. The mantles in the public and ladies' parlors are of solid mahogany, faced with Mexican onyx. The ceilings are in handsome fresco.

One of the attractive features of the hotel is the ladies' ordinary, between the grand dining room and the rotunda. It is of oval octagon shape, sixty-two by thirty feet, and has glass walls, and octagonal skylight in the apex of the ceiling. In the fresco work overhead are fishing and hunting scenes and game pieces.

The rotunda of this building is the largest of any hotel in the world. Leading from this to the gentlemen's smoking room is the grand stairway, of brass and marble. The newel posts being life



**Rotunda of Southern Hotel.**

size bronze figures bearing lights. At the head of the first landing are three exquisite art windows, by Tiffany, of New York, the central one illustrating one of Wordsworth's poems.

In the smoking room is an immense painting by Groves.



**Planter's Hotel, Saint Louis.**

The new PLANTER'S HOTEL bears the name and occupies the site of the famous old hostelry which for one-half of a century was the leading hotel of Saint Louis.

It is located on the west side of Fourth street, and its ten stories and basement cover the entire one-half block between Pine and Chestnut streets. It is a thoroughly fire-proof structure, of steel,

stone and brick, and each of the four hundred guest rooms overlooks one of the three thoroughfares on which it is situated.

The French renaissance decorations of the rotunda, corridors and office; the grand staircase with its bronze ornaments, magnificent allegorical painting, and elliptical stained glass sky-light leading to the parlors and main dining-room—all bespeak elegance, comfort and luxury. From the cozy corner, back of the elevators, arranged for a ladies' reception room, a stairway leads to the second floor, opening at the half landing into the entresol, a nook furnished with Oriental divans, rugs and cushions, from which the ladies can overlook the lobby.

On the second floor is the main parlor, and adjoining this, on the Fourth street front, and separated from it by Moorish arches and screens, is the Turkish smoking-room. Its Moorish decorations, mantel, armor and couches, give it a splendid luxuriance truly Oriental.

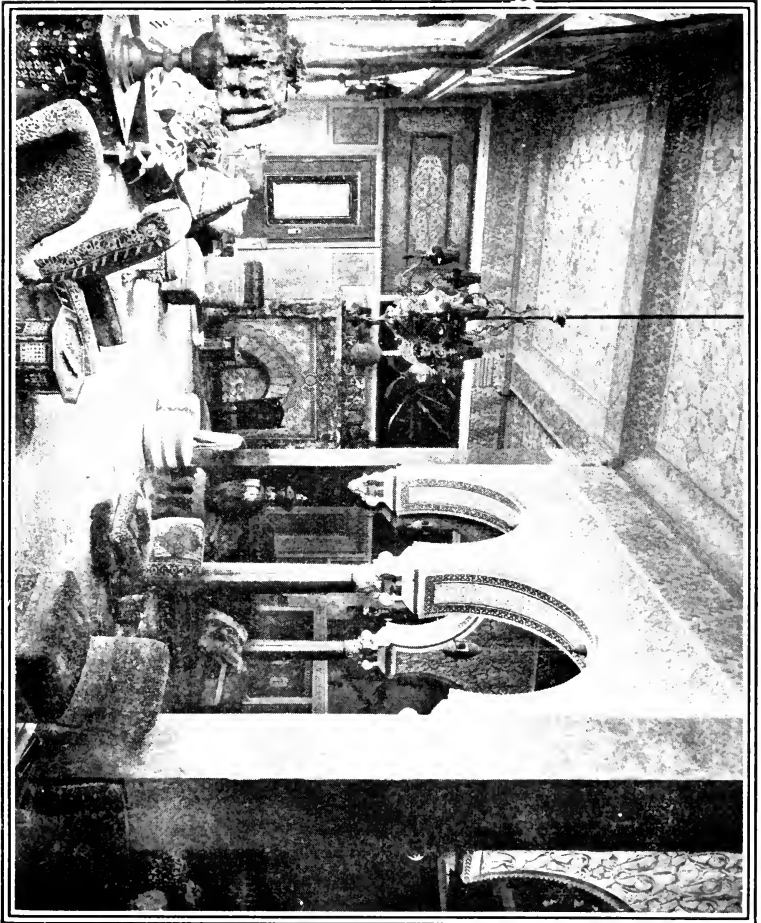
The decorations of the bed rooms vary in style, some are in Louis XVI., some in Renaissance, some in Empire and others in Colonial.

Under the same management as the Planter's, is the HOTEL JEFFERSON, which is to Saint Louis what the Waldorf-Astoria is to New York.

This hotel was opened in 1904, and is a magnificent edifice, occupying an imposing situation on Twelfth street, the broadest thoroughfare in Saint Louis, and extends from Locust to St. Charles streets.

The building is fireproof, built of light brick and trimmed with buff bedford stone, and is of commanding architectural interest in plain renaissance style.

The entire first floor represents the handsomest interior west of New York City. Costly marbles, wrought and cast bronze designs, and beautiful



Turkish Parlor.

arabesques, have been used to produce a magnificent ensemble.

The ladies' parlor is one of the most beautiful in the United States, finished entirely in gold, with tapestry walls, after the style of Louis XV. Over the doors are mural decorations, carrying out the atmosphere of the period. Carpets and furniture for this room were imported from Europe.

The rotunda, in Louis XVI. style, is lined with imported Pavanazzo marble. The stairway is in gold bronze, the railing being worked out in beautiful designs. The mural frieze extends around the entire rotunda, illustrating the development and progress of the West, from the time of the early French settlers to the Louisiana Purchase Exposition. This frieze is done in beautiful colors to harmonize with the tints of the marble and bronze.

The gentlemen's cafe, the handsomest room, is designed in modern French Renaissance. The relief work throughout this room on ceilings and wall panels is bold and elegant in treatment. The walls are wainscoted in dark Alps green marble.

The interior woodwork of the first floor is mahogany, with the exception of the library, which is done in Elizabethan style, in gold.

The Jefferson has added a new innovation in the tea room, which is located on south mezzanine floor.

The furnishings are strictly Japanese and lighted with unique Japanese lamps and moonlight effect through the stained glass skylights. The service is by Japanese servants.





## HOSPITALS.

In 1823 application was made to the community at Emmittsburg, Maryland, to procure Sisters of Charity to open a hospital in Saint Louis, property having been donated by Mr. John Mullanphy for that purpose.

It was not until 1828 that this request was granted, at which time four Sisters arrived and took charge of the first hospital in Saint Louis, and the first West of the Mississippi.

This hospital was opened in a log house, containing two rooms and a kitchen, on Spruce street, between Third and Fourth streets, under the auspices of the Saint Louis Hospital Association, and afterwards became known as the Mullanphy, which name is still borne by one of Saint Louis' leading hospitals, now located at Montgomery avenue, northeast corner of Bacon street.

Two of the largest and best equipped hospitals in Saint Louis, and possibly the finest, are located on Delmar avenue—The Jewish Hospital, at 5415, and the St. Luke's Hospital (Episcopal), at 5501.

These two buildings are very similar in exterior design, both strictly fireproof, with beautiful grounds, away from the smoke and other impurities and overlooking Forest Park, affording a delightful view for the patients.

An attractive feature of St. Luke's is the tiled entrance, furnished in mission style, the wainscoting of the walls in marble. On each floor is a corridor, extending the width of the building, and electric elevators are a novel convenience.

In the corridor of the first floor is a handsome memorial tablet to perpetuate the memory of those who had furnished memorial rooms in the old building, a custom discontinued in 1903.

This tablet was designed and made by the Gorham Manufacturing Co., of New York, at a cost of five hundred dollars. It is of bronze, verde



St. Luke's Hospital.

antique finish, high lights brightened, showing the bronze through the green, with a border of ivy, and is mounted on a slab of red Numidian marble.

In the entrance of the Jewish Hospital are two tablets, one bearing the names of the first officers and directors—the other the names of the medical staff. A wing of this building is the gift of Mr. Julius Lesser, in memory of his wife.

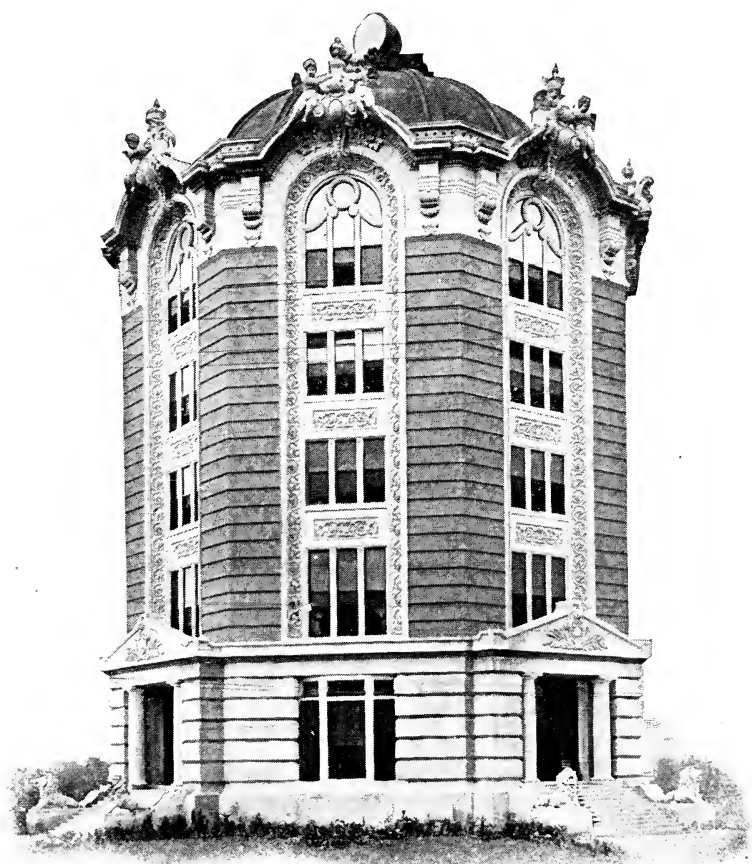
The City Hospital was founded in 1845 at the head of Soulard street, between Lime street and Lafayette avenue, which site was originally occupied by the Saint Louis cemetery.

Twice the City Hospital has been destroyed, first in 1856, by fire, with the loss of only one life, and again in 1896, by the terrible tornado of that year, when three lives were lost out of the four hundred and fifty patients.

The present buildings are located at Fourteenth, Carroll, Grattan and Lafayette avenue.

The contract has been awarded for a new addition to this hospital, to consist of an administration building and two four-story pavilion ward buildings, to cost seven hundred and twenty-nine thousand dollars. These additions will make the Saint Louis City Hospital one of the most complete institutions of its kind in the world.





Woman's Magazine Building, University City.

## WOMAN'S MAGAZINE AND NATIONAL DAILY BUILDING.

Located in University City, bordering on Forest Park, and the western boundary of Saint Louis, are two buildings of much interest.

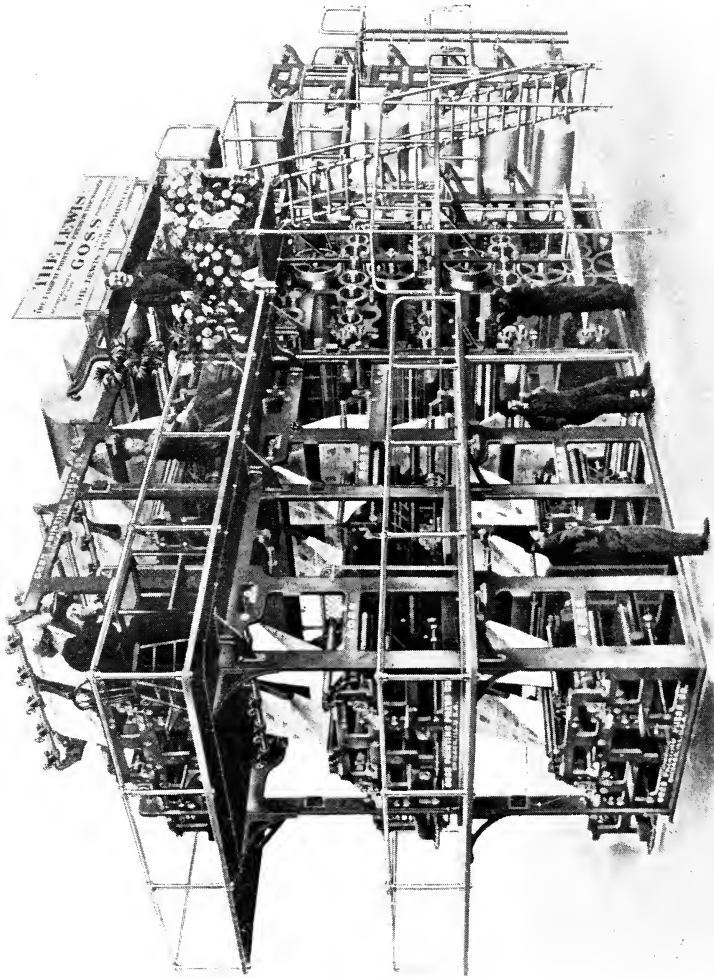
The Woman's Magazine building, of stone, marble and terra cotta, with a dome of copper, is the executive building of the Lewis Publishing Company.

This building is one hundred and thirty-five feet high, and with the press room in the rear, occupies five and one-half acres of ground. It is one of the most beautiful structures in the country, and during the Louisiana Purchase Exposition was visited by more than one million people.

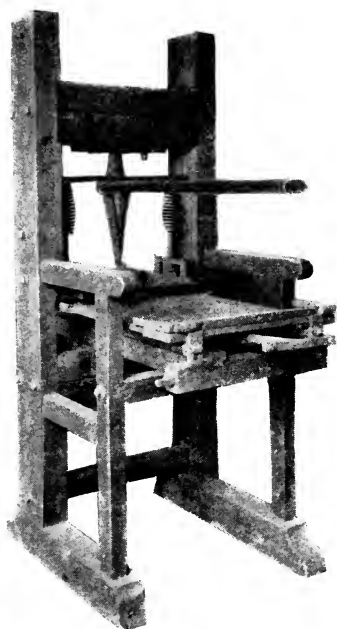
On the top of the dome is the largest search-light in the world. The cherubs on the cornices are each ten feet in height, while the four lions guarding the entrances are each twelve feet in length, and the height of a man. The cost of this building was \$550,000.

The Egyptian building of the WOMAN'S NATIONAL DAILY, facing the Woman's Magazine building, is two hundred feet long, eighty-five feet wide, and sixty-five feet high, built of solid concrete, six feet thick at the base, and faced on all sides with polished white Georgia marble—the cornices are of bronze and copper. This building was erected at a cost of one quarter of a million dollars.

The great hall within, with its massive columns reaching to the ceiling, and its frieze and decorations finished in pure Egyptian style, form a beautiful and unique press room. With the largest and finest equipment in the world, it has a printing capacity of five thousand copies of the Woman's National Daily, folded and delivered, per minute—three hundred thousand complete eight page newspapers per hour.



Lewis Publishing Company Printing Press, Largest in the World.



**First Printing Press West of the Mississippi 1808 (See Page 33)**

This plant in operation each day is a wonderful sight.

A new press room and mailing house has recently been completed, covering a floor space of three hundred and seventy by one hundred and eight feet.

This building is also of concrete.

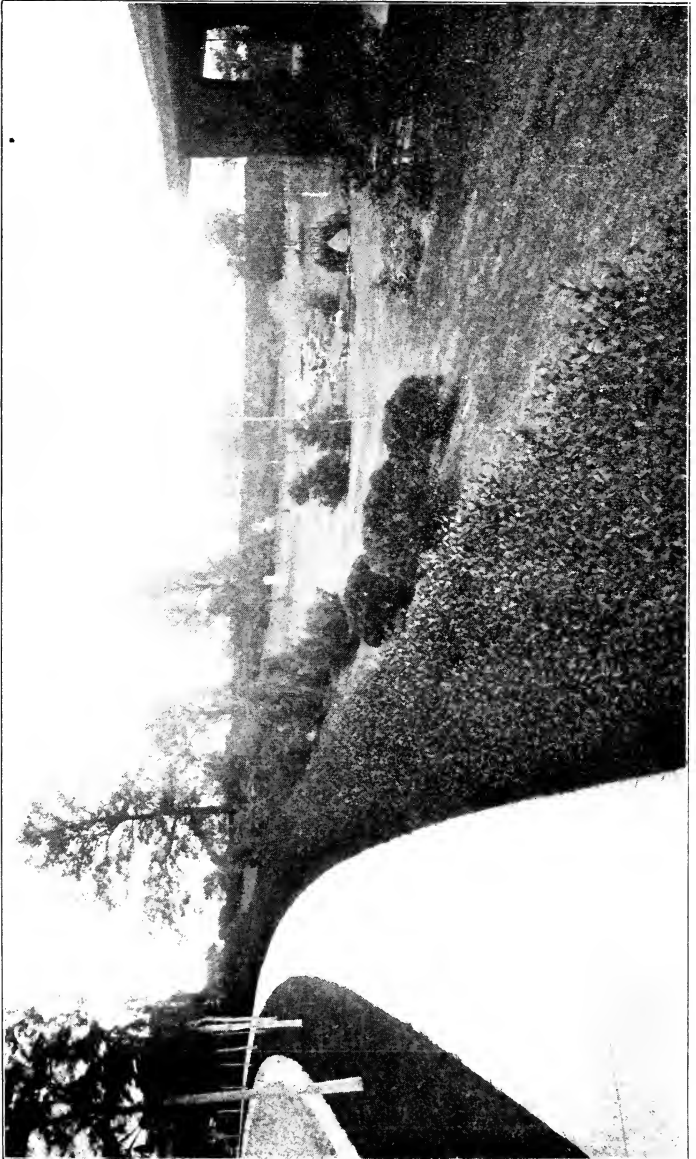
University City was founded in 1906 by Mr. E. G. Lewis, of the Lewis Publishing Company, and who from its incorporation has served as its Mayor.

It is the intention of Mr. Lewis to make this little city (suburb of Saint Louis) the most magnificent residence place in the country. In order to

do this, he has made a great restricted private residence park, where saloons, flats, stables and other objectionable features are barred for all time. In addition, the entire neighborhood on all sides is also restricted, something that cannot be said of any other American city on such a large and perfect scale as here.

The Main entrance is marked by a forty thousand dollar archway over Delmar avenue, flanked on either side by the Woman's National Daily building and the Woman's Magazine building.

Delmar avenue, the main boulevard, eighty feet wide, extends from the city limits to Hanley



University City.



road, a distance of a mile and a quarter, and at the intersection of these two driveways, on an imposing elevation, the United Daughters of the Confederacy are to erect a magnificent monument.

Many other fine boulevards, finished with Telford roadways, traverse the city, which is still to be made more beautiful by parks, fountains, ornamental gateways, artistic lighting, etc.

Just east of the Woman's Magazine building is to be a group of six buildings, that will constitute the University of the American Woman's League. Of this group is the two hundred thousand dollar Art Institute, now nearing completion. This building will be in charge of Taxile Doat, French ceramic artist, who at one time was with the Sevres National Potteries, and who will place his fine private collection in this museum, and other famous artists.

Over three millions of dollars have already



E. G. Lewis' Residence, University City.

been expended in private homes and great institutions in University City. The buildings are open at all times to visitors.



University City.

## CEMETERIES.

The modern cemetery combines the park with the cemetery in its design and arrangement. Nature in all her beauty is utilized and trained to fit in the plan of the landscape gardener.

Trees, shrubs and flowers are arranged as figures, all combined to make the resting place of the dead one of loveliness, quiet and repose, an inviting spot, frequented not only by the families of the dead, but by strangers and visitors to the city. Such is the site of the burial places of Saint Louis.

Benjamin Franklin said, "Show me your cemeteries, and I will tell you what I think of your people."

BELLEFONTAINE CEMETERY, covering an area of three hundred and fifty acres, the largest Protestant cemetery in the city, is noted for its natural scenery and artificial beauty. It is the burial place of many of our Generals and Governors of the state, and prominent citizens of Saint Louis.

In October, 1904, there was unveiled in this cemetery a magnificent shaft over the grave of Governor William Clark. General Sterling Price, who was also Governor of the state; Governor Fletcher; General Bonneville; Manuel Lisa; Thomas H. Benton; Governor John Miller and General Frank P. Blair are among the prominent persons buried here. Monumental shafts and elaborate tombs and headstones mark the resting places of many who have been eminent in the affairs of the city.

This cemetery lies on the west side of the Bellefontaine road, running from the city north, and takes its name "Beautiful Fountain" from the old fort by that name that once stood in the northeast corner of Saint Louis county near the mouth of the Missouri river.

CALVARY CEMETERY, covering four hundred and fifty acres, with a total of ninety thousand interments, had its inception in the little church yard surrounding the first church of Saint Louis.

It lies north of and adjoining Bellefontaine Cemetery, and the site was purchased from the son of Henry Clay, by Archbishop P. R. Kenrick, founder of this cemetery.

A short distance from the entrance on Florissant avenue, brings one in view of the clusters of monuments—the tall shaft to the memory of Charles Slevin, thirty-five feet high and surmounted with a statue of the Immaculate Conception; the marble vault of Thomas Biddle; the vault of Mrs. Ann Hunt, of Italian marble, the large Gothic monument of Bryan Mullanphy; the sarcophagus of Archbishop Kenrick, made of granite and bearing his coat of arms, and of General Sherman.

## SCENIC POINTS NEAR ST. LOUIS.

CREVE COEUR LAKE, "the lake of the broken heart," about thirteen and one-half miles from Delmar Garden, was formerly the bed of the Missouri river.

This magnificent lake, several miles in length, lies at the foot of a high cliff of surpassing artistic beauty. Through picturesque woodlands, interspersed with rustic seats and bridges, a scenic railway winds around the top of this cliff and into the ravines, giving one an entrancing view. Boat riding is also provided for, where one may spend delightful hours.

MERAMEC HIGHLANDS, about twenty miles from the city, attracts many who wish to get away from the noise and closeness of the city and spend an enjoyable evening in the country air, where boating and swimming may be indulged in.

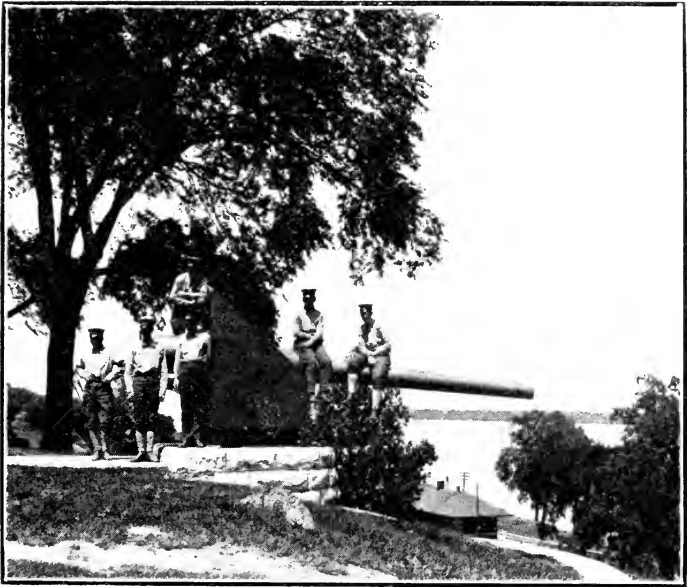
It is reached by a delightful car ride through several of Saint Louis' most attractive suburbs, and can also be reached by train.

Both Creve Coeur Lake and the Meramec have an added charm by reason of the many legendary love stories connected with them from the early Indian days.

JEFFERSON BARRACKS, located about ten miles below Saint Louis, on the Iron Mountain Railroad, is one of the most noted landmarks on the Mississippi river.

It is so named in honor of Thomas Jefferson, whose death occurred just previous to the first occupation of the site by General Stephen W. Kearney, to whom belongs the honor of being the first immediate commander of troops, occupying this military post in 1826.

This site, on an elevation overlooking the Mississippi river, is large and beautiful, and for salubrity could not be surpassed. A movement has been started to make this post one of the



**A Spanish War Trophy, Jefferson Barracks.**

greatest military posts in the country, and to establish a national highway from the southern limits of the city to the National cemetery located here.

From Jefferson Barracks at different times during its history, numerous expeditions have started out for distant military service or for exploring purposes, and prior to the Civil War, many distinguished officers were stationed here, among them General Henry Atkinson, commander of the right wing of the Western Department and hero of the Black Hawk War; General U. S. Grant; General Jefferson Davis, President of the Confederacy; General Stephen Watts Kearney, in command of the California expedition in the Mexican War; General Winfield S. Hancock, Democratic

nominee for President; General Joseph E. Johnson, next to General Lee as a Confederate commander; General Robert E. Lee, the Confederate chieftain; General John B. Hood; General Fitzhugh Lee, and General D. M. Frost.



**George Rogers Clark (By Elisu Ward)  
Prominent in the Conquest of the West.**

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## FROM UNION STATION.

Group I—Union Station; Missouri Historical Society; Christ Church Cathedral; New Public Library.

(In walking distance of Union Station.)

Group II—Saint Louis University and St. Xavier Church; Saint Louis and Columbian Clubs (1). Coliseum (2).

(1) Olive or Laclede car line west, transfer on Grand.

(2) Laclede or Market west, transfer to Jefferson north, Eighteenth line, transfer to Page.

Group III—Eads Bridge (1); Court House (2); Memorial Tablets (2); Libraries (2); Business Houses (2); Merchants Exchange (2); Old Cathedral (2); City Hall (3).

(1) Compton or Park car line, north.

(2) Compton or Park car line, north, transfer to Fourth.

(3) Market or 18th car line, south.

Group IV—Group of buildings on King's Highway (1); Main Entrance Forest Park (2); Bixby residence (2); Westmoreland and Portland Place (2); Buckingham Hotel (2); St. Regis Apartments (2).

(1) Delmar, Olive or McPherson Olive car line, west.

(2) Laclede car line, west.

Group V—Shaw's Garden and Tower Grove Park; Lafayette Park; Wyman School.

(Park car line, or Laclede or Olive, west, transfer to Vandeventer line.)

Group VI—Group of buildings on Union Avenue; Wm. Clark School; McKinley and Soldan High Schools.

(Delmar Olive line, or Page, west, transfer on Union.)

Group VII—Art Museum (1); Washington University (2); University City (3).

(1) McPherson Olive line, west.

(2) Delmar Olive line, west, transfer to Clayton line, or Suburban line.

(3) Delmar Olive line, west.



# SAINT LOUIS

*Historical and Interesting*  
PLACES



ADDRESS HEAD

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